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JAMES F. DOLAN AND
IDA LENHARR.



THE MATINEE GIRL.

Whither are they flown—the Matinee Idols that bloom in the Autumn, but with the Springtime turn their eyes Southward like the birds, and anon with the Summer vanish?

A Summer retreat for Matinee Idols wouldn't be a bad idea if it could be kept a dead secret. Here they could have their eyebrows singed and their features looked over by specialists and kept in repair. The ravages of the Winter and of grease paint upon the complexion could be properly attended to. Those inclined to obesity, and there are one or two of our idols who have reached the very limit in this respect, could be given kis-sengen and vichy and brought back to normal. Others that are running somewhat to bone could be judiciously fed, and the entire outfit of Matinee Idols might be returned to us in the Fall more beautiful, if possible, than ever.

When James K. Hackett closed his season—we thought it would never end—we paid visits of condolence. The Summer was staring us in the face—without one of our idols in the city.

Then a Matinee Girl brought gladness to our heart by sending a telegraphed bulletin to the M. G. Club: "Hurrah, Girls! All is not yet lost. Cyril Scott is at the Casino."

This just saved our lives. We made up a box party right off, and one of the girls said: "You see, what is the use of getting discouraged? While there is life there is hope!"

"You mean while there is life there is Scott," corrected the club censor. "Hope is gone to Newport!"

The Earl, who is to have a theatre at that resort this Summer, already evidences a marked talent for doing fine Italian press work.

Almost simultaneously with the news of the Summer plan comes the announcement of the engagement of the leading lady to be, Bessie Hunter, who was the amateur star of the Earl's theatre last season.

Then there is another rumor of the Earl's own engagement. This is the real American way of opening a theatrical season with plenty of rumors to lend romantic interest to the company.

With the manager and leading man engaged to a millionaire and the leading lady engaged to a millionaire the new venture would seem to be thoroughly up to date and to the Newport standard.

It is quite possible that the new idea, if it prove successful at the Summer city, may give an impetus to amateur theatricals in this city next Winter, and the deadly dullness of the usual season in town, which people try in every way to escape nowadays, will be relieved by some actual interest.

Mr. Boldt has provided a theatre and there is enough talent lying around idle to provide

a series of interesting performances. New York should have a revival of the charming performances with which Mrs. Potter first made the world aware of her gifts and relieved the Four Hundred of the charge that has been made that it consists only of moneyed stupidity.

The Summer Girl will have the center of the stage for the next two months. Some how her popularity never withers, although she has made more farewell appearances than a Patti.

It is good to know that lots of the stage girls will be Summer Girls for the time and will put aside all the pomp and circumstance of costuming and make-up for a shirt waist and a golf skirt and quiet nook somewhere near enough to Nature's heart to ruminant on life and the things that are worth while and those that are not.

If you go on in a play that calls for a queenly carriage and a haughty way of speaking to the others of the cast, then, for goodness sake, go somewhere where folks will bully you out of all your dignity and the consciousness that you are getting to be a great tragic actress.

Chuck it all and just play for a while without curling your hair: wear a sun bonnet, if possible, and swing in a hammock and forget that you are You. Just remember that you are alive and that it's your cue to get a rest. Don't read too much nor study too much, but let yourself go. All of you stage girls and some of the stage men live under a tension that is altogether too great to accomplish much in your work.

You cannot keep keyed up to such top notes and make music all the year 'round. I would that all our society notes of stage people read like two that I once saw:

"Lillian Russell may be seen mornings on her farm hoeing potatoes and string beans."

"Maude Adams driven in an old wagon every afternoon under a *nom de plume* and without baggage."

That is the sort of thing that will send you home with a few freckles on your nose and completely rid of that tired feeling and the tinned-food expression that accompanies us, even the best of us, at times.

And the Summer Boy, the neglected one who is never given the space he deserves in any of the papers! What a manless waste the season would be without him!

One swallow does not make a Summer, but one Summer Boy will make a whole Catskill Mountain farmhouse full of girls feel that they are having a perfectly lovely time.

The Summer Boy deserves a boom. Poets should push him along and essayists ought to analyze him more and find out why he was put on earth, and if he really does anything

beyond giving a picturesque touch to country house pinzas.

Here is Poem No. 1, Class A, to

THE SUMMER BOY.

Well, Summer Boy!

At last—

You're going to have a sonnet written to your eyebrow!

It's about time that some one noticed you; You have "came" and went With each recurring year,

And none so poor to do you homage In a little song

Like this—

While Sister Summer Girl

Is done to death!

But may I ask

What would the Summer be Without you, Boy?

You landscape brightener,

Clad in your scarlet coat,

Knickers and plaid hose,

Or metamorphosed quite

In flannel yachting togs;

Anon—Tuxedoed, patent-leathered,

Thou lurkst, far from the ballroom's glare;

Within dim hammocked nooks

Thou makest love and dates

And talketh much

About "me yacht," "me man,"

"Me four-in-hand."

Until the girls begin to hate each other

When you're around.

Alas, too soon, erstwhile

Thou gatherest up thy clothes

And scooteth cityward,

To where thou dalliest with numbered tape

And all day bleateth "Cash!"

It is possible that these few simple lines may bring the Summer Boy into the notice that he deserves. I think it would be more interesting just for a change to hear more about him and less of the Summer Girl, for, beautiful though she may be, she is yet undeniably a beautiful chestnut.

But boys are more interesting than girls, for they are more unusual. Besides, boys can keep secrets. I have kept a secret for about three years now, but finally I must tell it.

It certainly was three Summers ago that I sat on the platform of a Long Island station, waiting for a train. Beguiling the time I wrote and was conscious that a boy of about fourteen or fifteen was whistling vociferously at the other end of the platform. He was smoking a cigarette, his hands were in his pockets and he acted as though he owned the station.

Finally, irritated by his persistent melody, I broke the lead in my last pencil and, waiting for a lull in the whistle, I said: "Boy, have you such a thing as a knife? I want to sharpen a pencil."

He came over slowly, eyed my pencils and note-book and then said politely: "I'll sharpen it for you." So I gave him the two pencils, which he sharpened dexterously, and

wishing to make him understand my appreciation I said:

"That's a fine knife you have."

"It's the seventeenth I've had this Summer," he said.

I looked at him in amazement. I'm something of a dreamer myself, but this sounded just a—trifle—

"Seventeen?" I said, conveying in my inflection unbelief.

"Yep," he said; "I lose 'em in the sand. I take out a knife to fix the camera or something and forget it, and once you lose anything in the sand it's a goner."

"Do you take pictures?" I asked.

"Yep."

"Good ones?"

"Yep."

"I wish you had some of them here. I'm looking for some good pictures."

"Say, do you write for a paper?"

"Yep."

"H—h—h? Where?"

"New York."

"That's funny!"

"You're not a New York boy, are you?"

"Nope. Cincinnati."

"Cincinnati? They have some good papers out there."

"You bet they have."

"One of the best newspaper men in New York came from Cincinnati."

"Did?"

"Yep."

"Who's that?"

"Murat Halstead."

"H—h—h?"

"Ever hear of him?"

"Yep."

"Well, he's all right."

"Do you know him?"

"Yep."

There was a silence. He puffed two or three times and then threw the cigarette away. Then he whistled softly.

"Do you know him?" I asked.

"Yep."

He whistled a little interlude. I could see he had something on his mind.

"Say," he said, "if you'll promise I'll tell you something."

"Promise what?"

"That you won't tell you saw me smoking a cigarette."

"Oh, I wouldn't tell."

"Murat Halstead's my father."

"H—h—h?"

"Yep."

"Doesn't he like you to smoke cigarettes?"

"Nope—and the worst of it is he catches me every time! Why, I got on a car in Washington with another fellow and we both had cigarettes. And a man got on and I could only see his feet in the crowd. And I said, 'I'll bet those are my father's feet!'"

"And were they?"

"Yep."

Just here the train puffed up to the station, and I got on, feeling like a conspirator.

THE MATINEE GIRL.

ON THE RIALTO.

The gentle art of keeping up appearances has been elevated almost to a state of perfection on the Rialto. Nowhere else in town is it practiced so splendidly as here, nowhere else is it so necessary. The vice of deception has, upon this highway, come to be a virtue. Nobody would have it otherwise. It makes for good feeling, hopefulness and general happiness. It is a species of dishonesty that harms no one; and occasionally it banishes a despondent heart into a state of fresh confidence. The superannuated juvenile lead walks with the springing step of a man half his years; the playwright assumes a confidence in his latest drama that he is far from feeling; and the player who has been "resting" for several seasons expresses in his face no shadow of the disappointment and sorrow that lie heavily upon him. Of course the majority of actors are well enough off in this day and generation, and it is easy enough for them to present smiling faces to the world. It is to the unfortunate members of the profession who hide their ill beneath cloaks of gaiety that credit is due. They are brave folk. May next season bring them the prosperity and joy that they now merely pretend to.

A theatrical Baron Munchausen came into town last week from the sage brush circuit, where he has been touring this season at the head of his own company. Since his arrival he has devoted himself to relating experiences that astonish even his blasé Rialto acquaintances. Here is one of his simpler tales:

"I engaged, in the town of Reno, Nev., a heavy man who bore the name of Augustus Hell. Augustus Hell was not a bad actor, as compared with the other members of my supporting company. He dressed well on and off, and he set me back only ten dollars each salary day. But Augustus Hell was the inventor and sole user of a memory system. It was quite unlike Professor Lotze's. When Augustus studied a certain role he drank a certain liquor. When he wished to play that role he drank the same liquor, and without any mental exertion whatever he would be letter perfect. In theory the system was founded upon scientific facts, as Augustus said, and in practice it never failed. Augustus Hell himself failed once, gloriously, but it was not the fault of the system. It came about in this way:

"Our leading lady celebrated her twenty-fifth birthday at a town called Rocky Ford, in Colorado. The men of the company decided to give a dinner in her honor after the performance. But we were obliged to have the dinner at three in the afternoon. The affair was planned upon an elaborate scale. We had three kinds of meat, four kinds of pie, and a huge bowl of Fish-house punch, brewed by our first old man, who claimed to have obtained the recipe from the resident physician of the Actors' Fund at Denver. That punch contained a sample of every liquor to be found in the town, yet it tasted as mild as unfermented grape juice.

"Our leading lady forgot that it was her twenty-fifth birthday and boasted of the hit she made in the first production of *The Black Crook*. Augustus Hell drank deep and radiated brilliancy in fifty conversational directions. We rose from the table just in time to reach the theatre

before the hour set for the evening performance. The bill was Hazel Kirke, and the company was in the pink of condition. In all my experience I have never seen so spirited an opening. Before ten lines had been spoken the local manager wanted to book us for another week. And then Augustus Hell made his entrance. He never looked better, he never walked so gracefully. He spoke his opening lines vigorously, splendidly—but they were not his lines in Hazel Kirke. They were lines from his role in *The Lady of Lyons*. The leading juvenile, true to the habits of repertory minds, caught the cue and continued *The Lady of Lyons*. The ingenue followed suit. Then it came Augustus Hell's turn again. By that time another of the ingredients of the Fish-house punch had gained emprise in his brain, and he delivered a speech from *A Texas Steer*. That brought on the low comedian. A Texas Steer held the boards for ten minutes, introducing the full strength of the company, and then Augustus led us into *She Stoops to Conquer*, with a few well-chosen speeches from which we closed the act.

"The effect upon the people in front was electrifying. They dared not hiss—to laugh they were afraid. The house manager came back rampant. He had seen Hazel Kirke once in Pueblo, and he wanted to know." He said if we could not play Hazel Kirke he would dismiss the audience. He had told the plot of the play to several citizens, and if that plot did not appear in our play his reputation as a local dramatic authority would be lost.

"Then I had an inspiration. I stepped before the curtain and said to the wide-eyed multitude: 'Ladies and gentlemen, citizens of beautiful Rocky Ford, I have, in the interests of art, practiced a deception upon you. The drama that we are presenting to-night is not *Hazel Kirke!*' (Great relief and applause.) Having observed, since my arrival here this morning, the culture and refinement of this Boston of the West, I decided at the last moment to produce here, for the first time in America, the latest and greatest modern psychological drama by the master playwright, Ibsen."

"The applause was deafening. The ladies of the Rocky Ford Literary Club wept tears of joy. Augustus Hell carried the piece through a second and third act, in the manner of the first. My only fear was that the effect of the Fish-house punch would wear off. It did not. We followed his lead through extracts from fourteen plays, and brought down the final curtain with an adaptation of the tomb scene from *Romeo and Juliet*.

"At the close of the performance Augustus Hell was elected Honorary President of the Rocky Ford Literary Club, and after securing small difficulty, his release from me, he signed a contract with the club to deliver a course of ten lectures upon symbolism and mysticism, at fifty dollars per. Last week he wrote that he expected to become the librarian, at twelve hundred a year, of the Rocky Ford Municipal Library."

The statement is made that Franklin McLeay, now in Beerbohm Tree's company, is the only actor of Canadian birth on the English stage. If this be true, Canada has been far more generous in giving its players to the United States than to England. Many stage folk of prominence in this country were born in the Dominion. Among them are Clara Morris, Julia Arthur, Margaret Norrie, Joseph Greene, George Scott, and Frank Jamison.

JAMES F. DOLAN AND IDA LENHARR.

The first page of this week's

IN OTHER CITIES.

SAN FRANCISCO.

The looked-for sensation of week 4-10 was the production at the Alcazar of *Sapho*. The management had advertised the show largely, but had been careful to impress upon the public the fact that no adaptation of the sensational story would be made; that, in a word, the self same performance which got Olga Nethersole into trouble would be repeated with Florence Roberts as the chief martyr. The result was hardly up to expectation. On the opening night it was well nigh impossible to obtain a standing room; old and young, male and female, they hurried to the spectacle. But although the performance was identical with that of Miss Nethersole, and although the lights were turned out at a thrilling point in the play, the majority of the spectators went home disappointed. The fact is, that, robbed of the intense realism thrown into it by Miss Nethersole, the action of *Sapho* stood revealed as a very ordinary affair. Since the story of an immoral young woman punished for her sins by a boorish companion. Despite elaborate dressing and the best of scenery, it failed to arouse even a passing show of genuine excitement. It was not even thrilling. The *Sapho* of Miss Roberts was not French. It was a woman of the type, but invested with a gentleness and sentiment which did not belie the *Sapho*-Daudet's heroine. Nevertheless, it was a creditable performance, studied and clever, and showed the large audiences what an exceedingly strong emotional actress Miss Roberts really is. She was especially good in the climax of the second and also of the third act. Always a favorite with the San Francisco public, she was rapidly received every evening and enjoyed much cheering. Her co-star, Lew Morrison, who is summering here, was in attendance to make pretty speeches for her. The Jean of Ernest Hastings was rough. He was a boor throughout, coarse and brutal; consequently his performance was satisfactory in the main. He always acts naturally, and this gift stood him in good stead. If anything, he lacked color. The only other character worth mentioning was the autotomous of *Mme. Hovet*. The play will run till further notice. Carmen is in preparation.

By the way, it is a mistake to suppose that *Sapho* is new to San Francisco. It was presented at the old California fifteen years ago. The version then given ended with the death of *Sapho* at the hands of *Fiamant*, the compact lover. Mrs. McKee Rankin played the title-role, while *Hankins*, *John Bishop*, *Sapho's* father, *Mabel Bert Irene*, *Beth Bridges*, the "enfant terrible," and *George Osbourne*, *Fiamant*. Dan Harkins played General *Bernard*, the American Bear, a character introduced by the adapter. The dramatization followed the book in most respects more closely than the last adaptations.

A rollicking all day affair was *Widow Baby*, produced at the California by Dunn and Ryley's all-star co. It drew big houses throughout the week and proved exceedingly entertaining, going with a brisk swing of hilarity from rise to fall of curtain. *Mathews* and *Bulger* were hosts in themselves. *Mary Marble* caught on in a new character as the *Goat*. *Venus*, *Maud Courtney* sang some songs that pleased. *Walter Jones* was as funny as ever. An excellent specialty was furnished by the English dancing girls, whose pony ballet was particularly fetching. *Tony Hart*, *Ryley*, and *Dunne* kept the ball rolling merrily. A very successful opening to what promises to be a merry season. *A Tin Soldier* is.

Nat Goodwin and his charming wife, Maxine Elliott, brought a most brilliant engagement to a close at the Alcazar. It will be a long time before the audience of *When We Were Twenty-one* passes from our memories. We only hope the Goodwines will come to us at least once a year. *Kellar*, the magician, will mystify audiences for a spell, opening 11. Henry Miller and co. are on the way.

The Three Guardsmen stood a second week well at the Tivoli. The talk comedians, *Edwin Stevens*, will be welcomed back to the houses 13-14, with *Anna Lichter*, fairest of saracines. The opera will be *Madeline*; or, *The Magic Kiss*. *Anna Lichter* will play the title-role, as on the last production of the opera, while *Stevens* will have his old part of *Baron Grimm*. *Ferris Hartman* will play the Baron's physician, *Gourmet*. *William Schuster*, *Annie Myers*, *Julie Cotte*, *Arthur Boyce*, *Fred Cavanagh*, *Harry Cashman*, and *Grace Moore* will be in support.

Moore's Grand reopens 10 with *The Girl from Chilli*, presented by the *Muller and Bacon* co. *Daniel Frawley* takes hold shortly with good old melodramatic attractions.

Henry Miller's opening play at the Columbia is to be *Miss Hobbs*.

White Whittier and *Lorenzo Atwood* are to appear at the Alcazar in *Carmen*, which is billed to follow *Sapho*. *Ernest Hastings* goes out on a tour shortly.

FRED S. MYRTLE.

MILWAUKEE.

The Thanhouser co. drew a full house at the Academy 11 in *Blue Jeans*, and the play took well.

Eugene Moore enacted the role of *Perry Bascom* with great success, and *Eva Taylor* achieved one of the biggest hits of her career as *Jane*. Her comedy work was particularly quaint and handles her created spurious laughter and applause. *H. C. Chamberlin* had a congenial part as *Jacob Tutewiler*, which he characterized most excellently. *Donald Bowles* scored a low comedy hit of large dimensions as *He Hankins*, and *John M. Sainpolis* interpreted the disappointed lover with his usual skill. *William Yancey*, *Frederick Hartman*, and *Douglas* gave clever portrayals, and *Edith Evelyn* was excellent as *Sue Endys*. *Julia Blane* gave a humorous illustration of *Samantha*, and *Antoinette Walker* and *Lulu Hastings* made the most of small parts. The play was staged with *Frederick Paulding's* customary skill and completeness, and the audience displayed a unanimous enthusiasm. The *German* *Widow*, which will be given 18-24, will be staged by *William Yancey*, who directed the production on the road. The title-role will be played by *Eva Taylor*.

Divorcees was presented by the *Salisbury* Stock co. at the Davidson 10, with a well filled house. *Aubrey Boudreault* and *Selena Johnson* in the leading roles scored triumphant success, and handled their longer and trying parts with admirable discretion. Clever portrayals were given by *John Daly Murphy*, *Charles Harbury*, *Osborne Searle*, *W. H. Turner*, *Randolph Curry*, and *Lyster Sandford*. *Lydia Dickson* had better opportunities than heretofore in the role of *Josephine*, and gave a spirited and faithful interpretation of the character. The feature of *Divorcees* to *McKee Rankin* was the first appearance in the cast of *Mrs. Robert Curtis*, a prominent member of society, who has adopted the dramatic profession under the name of *Jane Peyton*. She made her professional debut in *Otis Skinner's* recent production of *Prince Otto*, and has been specially engaged by *Sherman Brown* for the *Summer*. In the limited role of *Madame De Brionne*, *Jane Peyton* gave evidence of exceptional cleverness, and the audience frequently called several times. Her undoubted histrionic talent is much enhanced by a sweet mellow voice, and striking physical charms, and her prospects of success are highly encouraging. The stage was handsomely furnished, the scenery was pretty, and the audience intensely appreciative. *Colorful Lights*, 18-23.

Second Lips chose his audience with the Thanhouser co. 18. *Mr. Lewis* was engaged as assistant stage-director when the co. first opened here, and remained at the Academy for thirty-four weeks. After a two months' vacation, he was re-engaged by *Edwin Thanhouser* for his former position, which he retained for forty-two weeks. During this time *Mr. Lewis* has won the unanimous confidence of the management, the good will of his associates, and the respect of all with whom he has come in contact. His faithful and unwavering devotion to duty has been his most marked characteristic, and he has gained much valuable knowledge and experience in his art. The public will also miss *Mr. Lewis* from the cast, in which he has frequently figured with success, and general respect will be felt at the departure of one so able and so honorably connected with the popular Academy Stock co.

Nellie Calahan has been engaged by *Manager Brown* for the *Salisbury* Stock co.; also *Samuel Forrest* for stage-director. *Kate Ryan* has arrived here.

CLAUDE L. N. NOURIE.

PITTSBURG.

The Duquesne Garden Stock Opera co. opened auspiciously 11 in *Blue Jeans*, and the play took well. This is the first organization of the kind Pittsburg has had since the *Colisee* was opened in 1886. In fact until the *Colisee* was removed there was no suitable place for entertainment of this character in the torrid season of the year. The place has been completely overhauled and refitted in the most approved manner. The system of ventilation is perfect, the air is kept delightfully cool, and the rows of seats are very widely separated. There is a sun garden in the rear where the audience may sit and drink in refreshments with an ice or cooling beverage and enjoy the music at the same time. After the opera the orchestra plays in the palm room until 11:30. The seating capacity of the house is 2,800. Large audiences have been in attendance 11-16, and have attested their enjoyment of the familiar songs and humor of *The Mikado*. *H. W. Tre-Denito* was a frequent and hearty *applause*. *J. K. Murray*, the baritone, was highly amusing as *Ko-Ko*. *J. K. Murray*, the baritone, was a capital *Poch-Soh*. *James E. Smith* as *Yum Yum* and *Minnie Emmett* as *Katisha* were excellent, and the other characters were well taken. The costumes all are new, the chorus is well trained, the orchestra is a good one, and the organization of the whole is one that merits success. Next week, *Opera*.

Large crowds were in attendance each afternoon and evening at Calhoun Park 4-9 to hear *Concerto's* New York Concert Band and co. in *The Battles of*

Our Nation. The attraction has made such a hit that it has been retained a second week, and there seems to be no failing off in its popularity.

L. W. MENDENHALL.

ST. PAUL.

The Valentine Stock co. presented *Little Lord Fauntleroy* in a very creditable manner at the Grand Opera House 7-9 to good sized and pleased audiences. *Annie Blanck* made a graceful and winsome Little Lord Fauntleroy. Her petite figure and personal appearance favored her, and she carried the part in a bright and sprightly manner. *Edward R. Mawson*'s Earl of Dorset was a well-acted and pleasant part. *Mota Maynard* was pleasing and commendable in the role of Dearest. *Kate Blanck* as Minna, the adventuress, was equal to the demands of the part, and played it with skill and tact. *Jack Webster* does a neat piece of work as Mr. Hobbs. *Charles Fleming* as Mr. Harisham, *Robert Evans* as Higgins, *Edmund Gray* as Dick, and other members in the cast carried their parts well. The *Crusade of Society* was admirably presented by the company 10-12, in a well-filled house. The play was staged attractively and the ladies were handsomely gowned. *Mota Maynard* in a clever actress and her Mrs. Eastlake Chapel was an artistic and meritorious effort. *Edward Mawson* was happily cast as Oliver St. Aubyn. He handles the part with enjoyable spirit and cleverness. *Jack Webster*'s Captain *Randall* *McNutt* was an artistic and gentlemanly portrayal. *Kate Blanck* as Mrs. Earneast Echo did full justice to the role. She was perfectly at home in the part and won marked favor with the audience. *Annie Blanck* made a pleasing Violet Esmond. *Robert Evans* is deserving of praise for a neat and artistic bit of character work as the Earl of Colchester. *Mary Taylor* as *Andy Darrow* and *Charles Fleming* as Cavendish Coynes, M. P., did excellent work. The other characters were in good hands.

At the Metropolitan Opera House N. C. Goodwin and *Maxine Elliott* will appear 26, 27.

The people of St. Paul and the visitors in town are availing themselves of every source of enjoyment offered, and the steamboat excursions are largely patronized.

White Bear Lake, a delightful and popular resort, is largely patronized. The White Bear Lake Yacht Club furnish a strong attraction in a public boat race every Saturday afternoon. There is also a musical programme offered at the Lake Shore Pavilion every evening and a regular hop on Wednesday and Saturday evenings.

Lake Como Park is also an attractive resort. The grounds are laid out most picturesquely, and an excellent musical entertainment is presented daily. The lake is thronged by immense crowds on Sundays and every evening. Over 10,000 people sought recreation at the park Sunday 10, and listened to the excellent program presented by the First Legion Band and the leadership of Professor John F. Ross.

The Twin City Mandolin Orchestra entertained large crowds at the popular lake resort, Wildwood, 10.

The United Singers of Minnesota and Wisconsin, including nine German choral societies from various cities of both States, will hold their annual festival in St. Paul 22, 23, and will give a grand musical at Mozart Hall.

GEORGE H. COLGRAVE.

PORTLAND, ORE.

John Drew appeared at the Marquam 5, 6 in *The Byrons*. Supporting Mr. Drew were Arthur Byron, Harry Harwood, Frank E. Lamb, Ida Conquest, George Mendum, and Isabel Irving. A finer, cleverer, sexier, and a smoother, more enjoyable picture of *When We Were Twenty-one* passes from our memories. We only hope the Goodwines will come to us at least once a year. *Kellar*, the magician, will mystify audiences for a spell, opening 11. *Henry Miller* and co. are on the way.

The Three Guardsmen stood a second week well at the Tivoli. The talk comedians, *Edwin Stevens*, will be welcomed back to the houses 13-14, with *Anna Lichter*, fairest of saracines. The opera will be *Madeline*; or, *The Magic Kiss*. *Anna Lichter* will play the title-role, as on the last production of the opera, while *Stevens* will have his old part of *Baron Grimm*. *Ferris Hartman* will play the Baron's physician, *Gourmet*. *William Schuster*, *Annie Myers*, *Julie Cotte*, *Arthur Boyce*, *Fred Cavanagh*, *Harry Cashman*, and *Grace Moore* will be in support.

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FRED S. MYRTLE.

The unprecedent success of Eugenie Blair and her excellent co. at the Lyceum Theatre still continues. It was rumored that *William Bramwell* would give such an effective support to Miss Blair, who would leave the co., but it is announced that Mr. Bramwell will remain. *East Lyne* has been played to exceptionally large houses 11-16, and *Ingraham* will be seen 18-23.

After several seasons of rest from comic opera we are again to have a Summer season of this class of entertainment, which has been so popular in the past.

The *Fluid Bed* at the Theatre is to be managed by *Harry Mittenthal*, who has engaged the Manhattan Opera co., that will open 16 with *Sam Posha*. *George Snow* will be down town advertising agent for *Endicott Beach Park*.

The Neil Florence Stock co. at the Star Theatre is establishing itself in public favor. The *Octopus* was given by this organization in an artistic manner 11-16, and will be followed by *The Musketeers*. *Paul Cazeneuve* will be seen as *D'Artagnan*.

W. A. TREMAYNE.

MONTRÉAL.

The third week of the Baldwin-Melville Stock co. 11 was devoted to the production of *Rosalie*. The production was excellently staged as is usual with this co. *Lotta Linthicum* as *Rosa Leigh* bore off the chief honors. *William Arnum* was capable as *Albert Gray*, though the part does not fit him as well as the other two roles he has played. *James W. Banks* was good as *Myers McKeena*. *Albert Brown* did his best to make the preaching doctor interesting, and *Blanche Seymour* was amusing as *Sarah Sykes* (*Quid Vadis*).

Sapho opened at the Royal 11 in a packed house. *Julia Glaser* appears as *Fanny Lovett*. The supporting co. is mediocre. *Monte Carlo Girls* 18-23.

The Robinson Opera co. opens at the Arenas 18. In the Black Hussar. The co. made quite a success here last season, and a number of the old favorites will return.

Sohmer Park is in full swing for the Summer, and doing big business. *Lavigne's Band* and a good vanderbilt entertainment furnish a pleasant evening's amusement for the hot weather.

W. A. TREMAYNE.

CLEVELAND.

The unprecedented success of Eugenie Blair and her excellent co. at the Lyceum Theatre still continues. It was rumored that *William Bramwell* would give such an effective support to Miss Blair, who would leave the co., but it is announced that Mr. Bramwell will remain. *East Lyne* has been played to exceptionally large houses 11-16, and *Ingraham* will be seen 18-23.

After several seasons of rest from comic opera we are again to have a Summer season of this class of entertainment, which has been so popular in the past.

The Fluid Bed at the Theatre is to be managed by *Harry Mittenthal*, who has engaged the Manhattan Opera co., that will open 16 with *Sam Posha*. *George Snow* will be down town advertising agent for *Endicott Beach Park*.

The Neil Florence Stock co. at the Star Theatre is establishing itself in public favor. The *Octopus* was given by this organization in an artistic manner 11-16, and will be followed by *The Musketeers*. *Paul Cazeneuve* will be seen as *D'Artagnan*.

WILLIAM CRASTON.

NEWARK.

The only theatre open in town is the New Century, where the Brinker-Abell Stock co. continued for a second week 11-16 in the remarkably successful production of *Quid Vadis*. The defects in the production have been remedied, and the result is a smooth, pleasing performance. *In His Power* 18-23.

The executive staff of Waldmann's Open House had a benefit 9. The house was full and an excellent programme was presented. The staff presented Manager Clark with a diamond mounted Masonic badge. W. A. Baker was re-membered with an ivory and silver mounted umbrella.

The famous appearance of the Columbia Stock co. 9 drew a crowded house. At the close of the second act the entire co. was called to the footlights, and then followed a deluge of flowers. *Archie Boyd* received a huge floral piece that served to conceal a jug of real Sussex County applejack.

Sedley Brown contemplates a trip to England.

C. Z. KENT.

DENVER.

At Ellitch's Gardens 3-9 the stock co. appeared in *A Coat of Many Colors*, delighting large audiences. *Herbert Kelcey* and *Effie Shannon* have their original roles, and, as usual, give finished performances. *Fred Perry*, *John T. Sullivan*, *William F. Owen*, *James E. Hart*, and *Louis MacIntosh* are good in their parts. The newest piece of comedy given here in some time was the part of *Saunders*, enacted by *Brandon Tyran*.

THE FOREIGN STAGE.

London.

Dull Day Plays—Gilbert and Scott's Little Worries—Americans Score.

(Special Correspondence of *The Mirror*.)

LONDON, June 9.

What with the Whitsuntide not turning out to be, as expected, a Wet sunnitude, and what with fresh rejoicings of the populace over our Prussian victories, the theatrical business has not been overwhelmingly successful in a financial sense this week, excepting in a few halls and theatres of varieties, where the rejoicings could be continued without interfering overmuch with the entertainment. The bills that have done best during the fine weather that has prevailed have, of course, been those of what poor old John Stetson was wont to call an "al fresco" kind. We have not been overburdened with new plays; in point of fact, we have had only two, and they were at the suburban theatres—namely, a new adaptation of Kenilworth at the Kennington Theatre, and Another Man's Wife at the Shaftesbury, Clapham.

The Kenilworth play, which has been touring in the northern parts of this United Kingdom for some months past, has been prepared for the Howard and Wyndham combination by J. S. Blythe, who, in addition to being a very good actor and writer of melodrama, is brother-in-law to the ex-actress Henrietta Hodson, who has for some years been Mrs. Henry Labouchere. Blythe has done his adapting cleverly, if on the whole ruggedly, and although his Kenilworth drama is not so artistic an achievement as the late Andrew Halliday's version called Amy Robsart, yet it is nevertheless an interesting and often exciting play. The main points of the Kenilworth romance, surely one of the best of the many novels that fell from the nib of "The Wizard of the North," are dramatically set forth in the new version, which possesses opportunities for acting which were not, on Monday night anyhow, fully taken advantage of by the principal members of the three hundred players engaged in the production. The many opportunities for scenic and costume display, however, have been utilized to the full and a bit over by the Howard and Wyndham management. The best bits of acting were those provided by Mabel Lane as Queen Elizabeth, May Chevalier as Amy, and G. F. Black as the villainous Varney. Although this Varney looked very small beside the very long Earl of Leicester, yet he made up for it in lung power and melodramatic intensity. The best performance was undoubtedly Herbert Vyvyan's Tony Foster, alias Fire the Faggot. Hamilton Stewart as the Earl of Leicester was what Joe Gargery would describe as a fine figure of a man, and he had some few dramatic moments, but on the whole he was angular—deucedly angular.

The aforesaid play, Another Man's Wife, although by Fenton Mackay, who mostly writes wild farces, is really a melodrama and a strong melodrama, too. The plot is perhaps not utterly unconventional, seeing that the leading villain, in order to possess the hero's betrothed, gives out the said hero has gone and got married while out in South Africa, wherupon the perplexed heroine in a fit of pique marries that leading villain. Of course, immediately the ceremony is over and the bridal party are emerging from what Doctor Johnson would call the ecclesiastical edifice, lo, there in front of the very church door stands that vilely traduced hero. Naturally alarms and excursions, domestic and otherwise, immediately set in. Among other things the bride forthwith refuses to associate in any manner with the bridegroom, and presently that villain, in order to get even, secretly shoots the somewhat nefarious brother of the bride, and, as other villains have done before him, causes the hero to be falsely accused of the crime. Although not much evidence is forthcoming, the hero is, of course, clapped into a dungeon, from which he presently escapes, as other heroes have done before him, by means of a little clothes-changing business. So we go on through several acts, always in a crescendo manner; and indeed, although the story is, as I say, not overpoweringly novel, yet the play being carefully written, with true sense of pathos and humor, is effective all the time and is likely to be very popular on the road. The best acting was given by H. B. Warner, son of Charles, as the hero; Edward O'Neill as the villain; and Hetty Chappell as the heroine.

Manageress Janette Steer's revivals of Pygmalion and Galatea and Comedy and Tragedy at the Comedy on Thursday night were fraught with circumstances which seemed strange to many, but did not appear strange to those, like yours truly, who are not utterly unacquainted with the habits and customs of librettist William Schwenk Gilbert, J.P., author of both plays revived. Not to put too fine a point upon it, W. S. G. not only on the eve of this revival withdrew from all rehearsals and, as actors say, walked out of the theatre, but also he had the impudence to write a letter to the papers announcing his withdrawal and pointing out that the fair Janette did not in the least reflect his ideas as to how the leading character in each play should be played. This was a very unkind thing to do, for it not only tended to distract a capable company of players who had been working hard, but also was likely to prejudice first-nighters, to say nothing of the more or less noble army of critics. I have said that this kind of behavior on the part of Gilbert is not strange to me. He has often behaved in this manner, thinking perhaps because he has made a vast fortune by his really first-class work as a comic opera book provider that he can do as he likes. No man on this earth has a higher appreciation of Gilbert's best work as a humorist than I have, but I do not forget that this writer manifested one of his most Gilbertian forms of humor many years ago when, after he had an dramatic critic of a since dead illustrated paper, scolded play after play and player after player, he, on the production of one of his early plays, brought an action for libel against a certain newspaper which happened to hint that his play left something to be desired. Gilbert can be very charitable in private life, we all know of his many benevolences in the way of almsgiving, but in his public capacity he has seldom shown much of the milk of human kindness, and when he has the said milk has generally become turned to curds and whey.

As it fell out, the much perplexed Miss Steer's revival of the above-named plays was greeted very kindly both by press and public: most of the pressmen pointing out that while the play was often very good, which it was, Gilbert's two pieces had become somewhat old-fashioned, which they had.

Many of us in theatrical and journalistic circles have during the last day or two been much amused by the pernicious and intended to be pathetic utterances of good old Clement Scott, who since his return to these shores seems to show an inclination for girding at most things English, especially of the histrioic and managerial kind. Clemmie has this week in the *Universal Magazine*, the *Daily Express*, and in a Manchester paper run amuck against all sorts and conditions of English managers, especially actor-managers, and has by implication and otherwise indicated that we have nothing at all of the sort here equal to your specimens in this connection on the other side. Being a bit of a patriotic myself, I am hoping that our state on this side is not quite so parious as the lately inclined Clement appears to think. We have all, however, been delighted to learn from Clemmie's newest utterances that in American theatrical, journalistic, and club life there is no vestige of the petty jealousy, the sneering, the slandering and the miserable backbiting that we discover in Modern Bohemia." Scott adds that "in New York to-day there are the kind of 'pals' and 'chums' and 'dear boys' that we used to find in London in 1860. They try to get on together and to 'roll logs' for a companion in trouble or distress."

As far as I know, after long experience, British born actors have been known to help and even to deny themselves for brothers and sisters in distress. Of course, I may have dreamed all this, but anyhow it also gives us gladness of

heart to learn, per Scott, that all American audiences are real lovely in their behavior, and that your native audience will not stand "flagrant imposture," that your stage "will not endure the self-advertising, notoriety hunting actress whose whole career is Réclame, Réclame, Réclame." In this and in several other paragraphs of the article in the *University Magazine* it is pleasant to me to note that my old friend Clemmie has not, since his abode with you, forgotten his old habit of using three-worded ultra-emotional refrains.

Just a few mors in conclusion: Beerbohm Tree is doing such big business with Rip Van Winkle at Her Majesty's that he intends to keep it on a good while longer than he originally booked.—Charles Wyndham has again abandoned his notion of reviving The Tyranny of Tears, to follow David Garrick at his new theatre, and will on Wednesday week revive Author Henry Arthur Jones' comedy, The Liars. On the night before that, Harrison and Maude will revive The School for Scandal at the Haymarket, without Harrison, who is too ill to play Joseph Surface, and has therefore handed the part to Sydney Valentine, one of the most versatile actors on our, or any other, stage.—Two wonderfully quick changes from your nation—namely Staley and Burbank, have this week made an enormous hit at our Leicester Square Empire, where, according to an official boom, many society ladies are yearning to go to appear as ballet and extra girls for the sole purpose. I suppose, of throwing out of employment scores of honest workers who have to get their living in this line of business. I do not think, however, that the Empire management will engage many of these gilt-edged damsels, as it is that management's habit to have no one in the theatre that is not paid for his or her services.

At the moment of writing there is a wild rumor around to the effect that George Edwards has taken the Adelphi Theatre with a view, strange to say, of turning it into a variety show. Until I capture Edwards later in the day I can in no sense vouch for this rumor, but I thought I might as well mention it.

Many of us are eagerly looking forward to meet the head of the English branch of the theatrical profession—namely, Sir Henry Irving, to-night at the Savoy Hotel at a special dinner, by way of welcoming him back to London. At the Lyceum he will next Saturday make his public reappearance, accompanied by his daughter-in-law, Dorothy Baird, Ellen Terry, and her brother Fred, in that delightful play, Olivia.

GAWAIN.

PARIS.

Hansel and Gretel Produced—Complaints of Poor Business Changes of Bill.

(Special Correspondence of *The Mirror*.)

PARIS, June 1.

Humperdinck's fascinating opera, Hansel and Gretel, was performed for the first time in Paris at the Opéra-Comique on May 30. With portions of the score we were already familiar, but its exquisite beauty was not fully appreciated until it was heard in its entirety. The pleasure of listening to the opera has been withheld from Parisians for a number of years. They are none the less enthusiastic over it to-day. Herr Humperdinck has been praised rapturously by all the reviewers, who use only superlatives in commanding the marvelous expressiveness and perfect instrumentation of the score. The book is unfortunately rather light and childish, but Caetano Mendes has translated it into French, and the graceful style of which he is master makes the tale as attractive as possible. The singers rehearsed under the supervision of Herr Humperdinck. Their rendering of the opera was acceptable enough, though the only real success was achieved by Mlle. Delina, as the Ogress. The work of the orchestra was satisfactory and the mounting very pretty.

Revivals continue numerous, managers being apparently timorous about attempting new productions at present. For some unaccountable reason, business has been on the decline for the past two weeks, and the expected exposition boom appears to have collapsed. Every manager I meet has a tale of poor receipts to tell. "How can I go to the expense of producing new plays?" he asks. "The people spend their money at the exposition and the *cafés chantants*, and will not patronize the better class of theatres. It is safer, under such conditions, to give plays that are known to be of some merit, rather than risk unknown quantities." The fault of this reasoning seems to me that people would much rather go to a new play than an old one in any circumstances. Parisians are familiar with most of the plays that are being revived, and hence turn their attention to the quantity of other diversions that are offered. A successful new play, however, would draw not only the patronage of Parisians, but of the foreign element as well. However, the visitors are not all here yet by any means, and I look for a decided improvement in business ere long.

The Cluny's latest bill is Coquin le Printemps, that had a good run several years ago. The vaudeville is by Adolphe Jaime and Georges Duvivier, and is a good specimen of its class. It has an absurd, ultra-farcical plot, much horse-play, a large share of riskiness, and much fun of an uproarious sort. The text of the story might well have been, "In the Spring the young man's fancy lightly turns to thoughts of love." Landrin, a young lawyer whose specialty is divorces, devotes himself assiduously to his practice in the Winter, but with the coming of Spring he becomes a pleader in Cupid's court, and the farce takes him through a series of adventures attendant upon his love affairs, in which *cabinet particuliers*, an irate mother-in-law, a charming baroness, and a love philter play prominent parts. There are some broadly indecent episodes, but the first-night audience took them without gasping.

As expected, the opening of the rebuilt Théâtre Français has been postponed. Bastille Day, July 14, was announced as the date of the Comédie's return to its old home. Now comes the statement that the house cannot be finished before Sept. 1, or at earliest Aug. 25. The general impression is that the reopening will not take place until October or November. The delays in the building of the Opéra-Comique have not been forgotten. At present, the company is suffering in its forced exile to the Odéon, which, besides being too far away, has not a large enough stage. The scenery painted for the revival of Patrie, just before the Français burned, cannot be accommodated at the Odéon. M. Claretie may have new settings made, or else withhold Patrie until the Français is reopened.

Charlotte Wynn, Miles, Murignan, Thierry, Telman and Mlle. Lanfri will leave the Opéra-Comique at the end of this season. Schubert's *Le Croisade des Dames* will soon be produced at this house.

To follow Miss Heyert, at the Renaissance, a new opera, Mariage Princier, by Paul Ferrer and E. Gillet, is being rehearsed.

Sonora Guerrero, the famous Spanish actress, will begin her engagement at the Athénée on June 4. Her first appearance will be in La Locura de Amor.

Antoine revives La Fille Elisa to-night.

Otero returns to the Folies-Bergère to-day.

T. S. R.

AUSTRALIA.

Nance O'Neill Grows in Favor—What Happened to Jones a Hit—Other Bills.

(Special Correspondence of *The Mirror*.)

SYDNEY, May 19.

Nance O'Neill, who has achieved a tremendous success in Sydney, will leave for Melbourne at the end of the month, returning to the United States in time to open her American season at San Francisco on Sept. 10. It is her intention to revisit Australia next year. Her impersonation of Camille is declared by colonial playgoers to be second only to that of Sarah Bernhardt. Much of her success has been due, apart from her own abilities, to the support afforded by Thomas Kingston, who returns to London at the

close of the year; Barton Hill, and McKee Rankin.

The presence of the bubonic plague in the leading colonial ports has not affected theatrical business to any extent. In Sydney alone there are six theatres, including the Tivoli and Palace, open nightly, and with one exception the audiences have been uniformly large.

At the Sydney Royal the Brongers are about to produce The Tyranny of Tears, by Haddon Chambers, a native of the city. Their season terminates a few weeks later, when they will start for India, to be gone about two years.

The Sydney Lyceum has done good business with A Soldier and a Man, while at the Criterion, in the same city, Alfred Dampier finds Robbery Under Arms a mascot, as of old. The popularity of the drama, that possesses little merit beyond affording scope for a few stirring scenes, is marvelous.

J. C. Williamson has commenced an action against George Musgrave, in connection with their former partnership, and the case will be heard at an early date in the Melbourne law courts. The suit is in equity, its purpose being to wind up the outstanding business and realize the assets of the firm of Williamson and Musgrave. In consequence of the proceedings Mr. Williamson has been compelled to secure the Melbourne Alexandra for the Nance O'Neill season, but as he never does anything by halves he will have it transformed into one of the handsomest playhouses in the colonies.

John F. Sheridan's season at the Melbourne Royal has been one of his most successful in Australia.

The popularity of What Happened to Jones at the Melbourne Princess has been something phenomenal, and has induced Charles Arnold to arrange for extending his stay a few weeks, probably until the arrival of George Musgrave in the Victorian capital.

At the Brisbane Opera House Bland Holt has found The Absent-Minded Beggar a trump card. He will remain in the Queensland metropolis until the departure of the Brough company leaves the Sydney Royal at his disposal.

Charles Kenningham has rejoined Williamson's newly organized comic opera company, which, after a short season in Adelaide, will follow Nance O'Neill at Her Majesty's, Sydney, with The Rose of Persia.

J. H. Love, Nance O'Neill's business-manager, will return to the States in July.

SYDNEY, April 25.

The success of Nance O'Neill at Her Majesty's, Sydney, will probably lead to her engagement with J. C. Williamson being extended fully six months, but which depends on the character of the Melbourne season, which will commence about a month hence. Her next appearance will be in Elizabetha, with which colonial playgoers have long associated the name of Madame Ristori.

At Adelaide, Williamson's production of Little Red Riding Hood established a record in theatrical receipts in that city, the takings for four nights and a matinee exceeding £1,300.

Edith Crane and Williamson's Trilby company are at Perth, Western Australia, playing to crowded houses.

Arthur Pace, formerly of A Trip to Chinatown, has finally settled in Sydney, where he has numerous engagements for concerts and private parties, besides having large singing classes.

Alfred Dampier is at the Sydney Criterion, and will follow Robbery Under Arms with Briton or Boer, an up-to-date dramatic version of "Joss."

The New Zealand tour of Walter Bentley, who has returned to the stage, promises to be a success. His leading plays are The Silver King, David Garrick, The Lady of Lyons, and Hamlet. He had a good season in Tasmania.

At the Melbourne Royal, John F. Sheridan is being followed by William Anderson and a strong dramatic company in The Ladder of Life; or, Gordons to the Front.

The Sydney Lyceum, under the management of Charles Holloway, is doing good business with The Irishman, a somewhat conventional drama, but built on popular lines. The house was closed on Easter Eve, in consequence of an unfounded rumor that it was infected by the bubonic plague, but this did not prevent its being crowded on the night of Easter Monday.

Alfred Woods and Maud Williamson are attracting large audiences to the Melbourne Alexandra with a military play, For Queen and Country, introducing a sensational fight on horseback and a dive to save the colors.

JOHN PLUMMER.

INDIA AND THE FAR EAST.

Duration of the Theatrical Season—Konorah's Performances in Simla—Waldorf's Success.

(Special Correspondence of *The Mirror*.)

BOMBAY, May 10.

My former letters have given those of your readers who have followed them through the season a fairly complete description of all the English theatres in the Orient, excepting Tien-Tsin, China, which is far inland and difficult to reach, and Colombo, Ceylon, which can only be made without considerable expense and loss of time if Burma (Rangoon and Mandalay) is omitted instead. I may add that Java, a Dutch colony, has several good theatres, especially at Batavia, Sourabaya and Samarang, but they cannot be considered English theatres, as the Dutch, German and even the French languages prevail over the English in Java. Still, after the particulars of the various places separately, there are, for any one contemplating an Oriental tour, several general points to be considered in laying out a route, and to these I propose to devote one or two letters. Principal among them is the duration of the "season" in the various countries.

Japan and North China (Shanghai) have nearly the same climate as the Middle States in America, and any time between the middle of September and the middle of April can be considered the theatrical season. South China (about Hong Kong and Canton) as well as Manila, must only be touched from November to March, else heat or rain will be encountered. Java, being south of the equator, reverses its seasons, but owing to the monsoons and consequent rains only April, May and June can be called good months.

Points on the equator, like Singapore, Colombo and Penang, are good throughout the year, the climate being always the same, but January and February are slightly more rainy than other months. This is made up for by the fact that the showers make the air cool and clear. Burma's season lasts from November until March.

In India all the year around is "season" but it depends upon "where." In Bombay and Madras, November to February; in Calcutta, October to March; in the Punjab, October to April; in the hill districts of the Himalayas, April to October; in the mountains of the Bangalore district, September to June; in the hills near the west coast, June to September. Owing to the variety of altitudes and the monsoons, English residents in India are continually on the move. The Bombay Government, and in its wake tradesmen and storekeepers, moves in April in its entirety to Mahabaleshwar, to escape the heat, but moves from there to Poona in July to escape the rain.

The general Government of India, from the Viceroy, Lord Curzon, down to the porters and clerks of the many departments, migrates with bag and baggage in April to Simla, 1,100 miles by rail, and then fifty-eight miles by Tonga team into the Himalayas, until an altitude of 7,000 feet is reached. Of course the theatrical season moves with them. In October everything moves back again. The Konorah company made the very expensive trip to Simla, giving seven performances, two of which were "under the distinguished patronage and in the immediate presence of Her Excellency, Lady Curzon, the Vice-reine, and one performance 'under the distinguished,' etc., of H. E. the Commander-in-Chief of the English Army in India, Sir P. Palmer. This long-winded phrase must seem ridiculous to the average American, but it means much in English communities, where a tailor is highly pleased to call himself "by appointment breeches maker to H. E. the Governor."

A theatrical advance agent who can

obtain in Hong Kong, Singapore, Rangoon and other colonies the etc. patronage and the etc. presence of the colonial Governor and the "appointment" that enables him to advertise the fact, has laid the foundation for crowded houses. The mere fact that Lady Curzon, for instance, occupies a box means little, but it implies the attendance of every aide de camp on duty, the whole civil staff, the official members of the household, and other functionaries, and where the social and official leaders go the small fry are sure to be found.

The patronage of the Commander-in-Chief brought us the attendance of eight major-gener

in Berlin for three years to come, but the Vienna management will keep the engagement open for him till his Berlin engagement expires.

Armid, the new opera, in which Emma Calvé will originate the leading role, will be the last new opera in which she will appear. It is said that she will retire as an opera singer and will make her debut as an actress in Sapho at the Théâtre-Antoine, Paris.

Hans Richter will conduct the concerts for the festival at the Théâtre de la Monnaie, Brussels, next season.

During the American tour of Sarah Bernhardt with Constant Coquelin, the Théâtre Sarah Bernhardt will be occupied by Jean de Reske, who will produce Wagnerian operas three times a week.

Bastien and Bastienne, a light comic opera, composed by Mozart in 1768, when he was twelve years old, will be produced at the Paris Opéra-Comique.

Giacomo Puccini is composing a new opera, the libretto of which is taken from Daudet's "Tartarin Sur Les Alpes."

Wagner's Siegfried will be produced in 1901 at the Grand Opéra, Paris. Die Gotterdämmerung will be produced in 1903. LOUIS MAURICE.

THE CALLBOY'S COMMENTS.

There have been undertaken during the season now ending perhaps more college performances than ever before in a single term. The collegians have gone in for admirable artistic service, and have revived works of Shakespeare, of Molière, of Cyrano de Bergerac, of Euripides, and others not to mention a production of a real miracle play and revivals of Ralph Royster Doyster. The part of these efforts that has impressed me most has been the apparent awakening of the collegian mind to the fact that a man may get along very nicely indeed without having all the names in the world on a programme. In former years a college programme has generally looked like the "Almanac de Gotha," Burke's "Peerage," and all the other known nomenclatures bunched and elaborated. No collegian was fain to be billed with less than three names, many sported four or more, and sundry tacked on "Jr." or "third" as a trailer. This season, however, in nearly every case, the college amateurs seem to have been satisfied with just initials or one front name, which makes for sinner programmes. It is a sign that promises much for the ultimate salvation of the collegian.

One of the funniest things that I have seen recently while unarmed is the circular of a Western dramatic instruction shop. This extraordinary institution contracts to perfect one in "the complete study of acting, oratory, elocution, Delsarte, how to memorize, how to make-up, how to give an entertainment, stage settings, and personal magnetism," not to speak of cures for bashfulness, stage fright and stammering, and instructions in "how to approach a manager." All this by mail, mind you, for \$10 in hand paid in advance. The circular affirms that "any one who can read the English language can become possessed of all these accomplishments," that success in almost any manner of undertaking, any walk of life, is assured to each and every person sending \$10 for the complete course.

I wish that there were space in which to quote the whole circular—'tis so funny in text as well as in grammar. I must, however, copy a little slip that goes with the pamphlet. It reads: "Engagement Blank: If it is your intention to take our course for the purpose of becoming a professional, kindly fill out blank below. In case the salary you request is too high to begin with, we will notify you. I hereby agree to permit to book me with theatrical troupe at salary, the company to pay for my stage costumes, traveling and hotel expenses." Wouldn't that?

Worthy of embalming, too, is a testimonial letter, alleged to have been received from a member of the Theatre Francaise company. It says just "Theatre Francaise," leaving the guileless to presume that the Parisian one is meant. The letter:

DEAR TUTOR: You know how I first dreaded going on the stage, and that I only studied your method for social benefits. But now I would not give up the stage for the world, as it gives me independence and is indeed a delightful life. In what other profession could a young girl make \$200 a week, as I have made for the past two seasons?

Whether this means two hundred a week for two seasons, or only two hundred for two seasons is not quite clear—perhaps intentionally vague. I am inclined to believe in the latter proposition. The trouble with the thing is that some stage-struck country folk might send their precious tons for the "complete course" in sublime faith that they had found the sesame to dramatic success. His-tronic triumphs are not lying around on bargain counters.

So often have I been indebted to the negro race for freak letters that I feel almost under a lasting obligation. As unconscious humorists I am compelled to believe that the darks lead handily, and I quote with much satisfaction the following ingenuous communication that has come to THE MIRROR from the glad town of Newport, Ark.:

DEAR SIRS: The purpose of writing you is to ask if you know any manager would take my cousin and me on the stage. I am a Colored girl soon be twenty years old as my cousin is sixteen. We are alone and desir to be in a minstrel and will you please recemend us to some good manager I can sing well and it has all ways my desir to be on the stage from my youth our home is in memphis tennessee I am taking vocal lessons and will take until Jooly and then I am comung to St Louis I have my shear of good look and a very beautiful form slender and my cousin is very bright she can do the splits and can bee train all right to any thing and will you please point us to some head manager please recemend us we dont wanter go no further than Chicago Ill or St Louis if we can get with a troupe in eighteen one of the places we will gladly take it we are willing to work for our bord and cloths awhile any way will get on to evry thing all right we are both helty I never have nothing but the head ake some timen I have some idee about stage work I have been in seval plays At my home I am not no ways green about the business At all I am on to every thing most in the Theatrical busness please answer at once so I will know what steep to take towards the affair.

A goodly number of kind readers have flat-tered me to the extent of expressing belief that some of the letters I have quoted were faked by me. While gratefully appreciating the compliment, I must say that it is utterly undeserved. This is justice to the authors of the queer letters that I have printed from time to time and the thoughtful ones that have forwarded them to me. I have counted out a lot of letters that for one reason or another did not seem genuine. Those that appear are not faked in any way, and the credit for their guileless humor does not belong to

THE CALLBOY.

THE NEW NORTH WESTERN CIRCUIT.

Important to Managers:

NOW BOOKING FOR SEASON OF 1900-1901.

GRAND OPERA HOUSE, Seattle, Wash.

Entirely new. Now being rapidly completed at a cost of \$75,000.00. With a seating capacity of 1,500. Six performances weekly. Open Sunday Matinee. Prices 15c., 25c., 35c., 50c., 75c. and \$1.00. Wanted, a really first class company for the opening, Sept. 9; either certainty or percentage.

JOHN CORT, Manager, Seattle, Wash.

SUTTON'S NEW THEATRE, Butte City, Mont.

This season entirely remodeled and refitted at a cost of \$10,000. Popular with the people and centrally located. Nine performances weekly. Prices, 25c., 50c. and 75c.

DICK SUTTON, Manager.

METROPOLITAN THEATRE, Portland, Ore.

Thoroughly remodeled and enlarged. Ten performances weekly. Every street car line in Portland passes this theatre. CLARENCE H. JONES, Manager.

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(Pacific Coast booked; East reserved.)

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YOUTH.

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THE IDLER.

A MAN WITH A PAST.

THE ROMANY RYE. (New England booked.)

A SOCIAL HIGHWAYMAN. (South booked.)

THE SPORTING DUCHESS.

(Middle West and East booked.)

PEACEFUL VALLEY.

(Pennsylvania and East booked.)

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" " 1900, " " so far.....	6
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BURROUGHS: Edmund: Boothbay Harbor, Me. June 18-21. Wisconsin 25-27. Camden 28-30. Rockport July 7.

CANNER STOCK (Harry T. Weil, mgr.): Piqua, O. June 11-Sept. 1.

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GOODWIN-NAT C. GEORGE (J. Apollinaris, mgr.): Amherst, Mass., June 20. Butte 21-22. Helena 23. Duluth, Minn., 25. St. Paul 26, 27. Minneapolis 28-30.

GORDON EVELYN: Oconto, Wis., June 18-22.

GORMAND AND FORD STOCK: Pittsburgh, Pa., June 18-22.

HARKIN, W. R. CO.: Halifax, N. S., June 11-22.

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NEWWOOD, ALTA.: Broken Bow, Neb., June 22.

HULLMAN, MAUDIE: Barre, Vt., June 18-22.

HUSKIN-NETTLE: Sturgis, S. D., June 14-19.

HUMPTY DUMPTY (Jan. R. Dixon): Columbus, O., Sept. 2.

KEMBLE COMEDY: Milan, Mo., June 18-22.

KENNEDY AND MCKEEHILL'S PLAYERS: Rockford, Ill., June 17-24. Oshkosh, Wis., 25-July 1.

KIRKTON DRAMATIC (McGill and Chapman, mgrs.): Niagara Falls, N. Y., June 15-indefinite.

KLAIR-SCOVILLE (Nep Scoville, mgr.): Oswego, N. Y., June 13-22.

LACEY AND ALTMAN: Saul Ste. Marie, Mich., June 18-22.

LYCUM CO. (Shipman's): Sydney, C. B., June 18.

LYCUM, N. B., 20. Chatham 28. Campbellton 30. Moncton, Que., July 2.

LYCUM COMEDY: Ft. Madison, Ia., June 4-22.

LYCUM THEATRE STOCK: Rochester, N. Y., May 28-indefinite.

MAXWELL STOCK (A. A. Mudge, mgr.): Cheboygan, Mich., June 18-20.

MILLER, HENRY: Fresno, Cal., June 18.

MITCHELLS' THE: La Junta, Colo., June 18-22.

MORSE, WM. STOCK: Washington, D. C., June 11-indefinite.

NEW CENTURY STOCK: Newark, N. J., May 18-indefinite.

OWEN, WM.: Portage, Wis., June 20, 21.

PERUCHI-BELDINI: Knoxville, Tenn., May 21-Aug. 18.

PIKE THEATRE: Detroit, Mich., June 11-indefinite.

QUO VADIS (C. Whitmyer, mgr.): New York city, June 11-25.

REEDMOND CO., NO. 1: Omaha, Neb., June 18-indefinite.

REEDMOND CO., NO. 2: Ottawa, Ia., June 11-22.

RICHARD'S STOCK: Moncton, N. B., June 20-22.

Amherst, N. S., 23-27. Truro 28-30. Halifax July 2-14.

RIBER, KATHERINE: Providence, R. I., June 4-indefinite.

ROBSON THEATRE: Columbus, Ga., June 4-indefinite.

ROCKWELL DRAMATIC: Rockland, Me., June 18-22.

SALINBURG STOCK (Sherman Brown, mgr.): Milwaukee, Wis., May 21-indefinite.

SAPHO (Julia Glover): Belleville, Can., June 20.

SAPHO (J. D. Flynn): Saginaw, Mich., June 19.

VALENTINE STOCK: St. Paul, Minn., June 11-indefinite.

WARNER COMEDY: Winona, Minn., June 25-30.

OPERA AND EXTRAVAGANZA.

CASTLE SQUARE OPERA (Henry W. Savage, prop.): Brooklyn, N. Y., May 7-indefinite.

DESIGN OPERA: Hampton, Va., June 18-23.

FAY OPERA (J. B. Camp, mgr.): Louisville, Ky., May 18-indefinite.

OLYMPIA OPERA: New Orleans, La., April 23-indefinite.

ROBINSON COMIC OPERA (Frank V. French, mgr.): Montreal, Can., June 18-23.

SPENCER OPERA: St. Louis, Mo., June 3-indefinite.

THE BELLE OF NEW YORK: Boston, Mass., May 21-indefinite.

THE EVIL EYE (Sidney R. Ellis, mgr.): Butte, Mont., June 18-19. Anchorage 20. Helena 21. Boise 22.

Billing 23. Fargo, N. D., 28. West Superior, Wis., 27. Grand Forks, N. D., 28. West Superior, Wis., 29. Duluth, Minn., 30. Houghton, Mich., July 2.

Calumet 3. Marquette 4. Escanaba 3. Marquette 4. Green Bay, Wis., 7.

THE LADY SLAVEY: Boston, Mass., June 23-indefinite.

WILBUR-KERWIN OPERA: Columbus, O., June 11-indefinite.

WILBUR OPERA: Providence, R. I., June 4-Aug. 25.

YOUNG, JOHN E., OPERA: Lancaster, Pa., June 11-Sept. 1.

VARIETY.

ADAMS, JAS. R., HUMPTY DUMPTY CO: Ashbury Park, N. J., June 30-Sept. 10.

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Opera House

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Herington Opera House

Best House in Central Kansas. Pop. 200. **L. H. RIDDLE, Mgr.**

KAN.-LEAVENWORTH.

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Modern equipment. S. C. 700 Good companies only. booked. **LEROY J. FRENCH, Mgr.**

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Love's Theatre

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N. Y.-HUDSON.

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Season opens Aug. 1, under new management. Seats 1,000. Booking 1900-1901. Limited number of attractions will be given time. Pop. 10,000. Good surrounding country to draw from. **LOUIS MARATSKY, Mgr.**

N. Y.-ROME.

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NEW OWNERSHIP—NEW MANAGEMENT. Situated on main line of N. Y. C. & H. R. R., between Utica and Syracuse. Population of City 18,000. Large surrounding country to draw from, which will be liberally billed. Has been purchased by FRED S. CUNNINGHAM (past six years Manager of Depew Opera House, Peekskill, N. Y.). Only modern, new, up-to-date, ground floor theatre in the city. One of the handsomest theatres in Central N. Y. Large number of new industries lately established.

BIG ATTRACTIONS SURE OF BIG BUSINESS. Large ample stage, 62 x 37. Seating capacity 1,186. Wanted—All first-class attractions for Fair week of Sept. 21, also Christmas, New Year's and Washington's Birthday holidays open. For terms and dates address **FRED S. CUNNINGHAM,**

at Peekskill, N. Y. **MORTIMER D. CHASE, Business and Resident Manager, Rome, N. Y.**

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New Theatre

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F. W. LLOYD, Mgr. N. Y. address: H. S. Taylor's Exchange, 125 W. Main St. Big business for Light Opera Company, or first-class Vandeville Co., July 1, 2, 3, 4, three nights or week.

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Union Opera House

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OKLA.-SHAWNEE.

Shawnee Opera House

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Baker's Opera House

A New Theatre! Will open about October 15, 1900. In course of construction. Modern in every particular. Baker City is the natural centre of one of the richest mining districts of the United States. Besides its population of 10,000, more than 5,000 people live among the mines in the immediate vicinity, and may be numbered among the clientele of the theatre. Money is plentiful. Business is lively. A great cattle and agricultural country is tributary to Baker City, and sends large sums of money into it every year.

The seating capacity will be between 1,100 and 1,300. Lighted by electricity and gas. The stage 60x20 feet: height to rigging-loft 35 feet. The theatre will be seated with latest improved opera chairs, and will be complete and modern in all its appointments.

Now booking first-class attractions, only, for season 1900-1901. For time and terms address

GEO. L. BAKER, Marquam Theatre, Portland, Ore.

S.C.—ANDERSON.

Anderson Opera House

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TENN.—COLUMBIA.

Grand Opera House

Population, 10,000. Ground floor, seats 1,000, stage, 40 x 30. Now booking for season 1900-1901.

If you do not know this is the best one night stand in the south try us and be convinced.

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WIS.—NEW LONDON.

Grand Opera House

Population 5,000. Ground floor. Capacity 1,000. Address

HICKY & LUTHER, Prop.

CAN.—ST. JOHN, N. B.

Opera House

Pop. 30,000. Seats 1,300, holds 2,000. Stage 60x20.

Open time: July 15 to 31; August 1 to 16; 22 to 27; 30 and 31; Sept. 1 to 8; 21 to 29. Cheap repertoire barred.

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TELEGRAPH EDITOR

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'98, '99

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TELEGRAPHIC NEWS

CHICAGO.

Cool Weather for Summertime—A New Extravaganza—Illinois Items.

(Special to *The Mirror*.)

CHICAGO, June 18.

In the down town district all of the theatres are now closed, excepting McVicker's and the Great Northern. At the first named house Hearts Are Trumps is likely to run through the summer. Several changes have been made in the cast, but the general performance has not been affected thereby. A couple of well-meaning "understudies" tried hard to play the part of the heroine, but they fell so far short that Elsa Ryan, with in Old Kentucky, was called in. She "took hold" like a veteran, and is more than satisfactory. Last Wednesday night Edwin Arden left the cast, and was succeeded by Francis Carlyle. Mr. Arden's eyes gave out, and he was obliged to go abroad to consult an expert oculist. Mr. Carlyle is a worthy successor.

The prevailing cool weather which has put a crimp in the roof-gardens and outdoor amusements has done much for the theatres, and has aided The Dairy Farm at the Great Northern. To-night the ladies of the audience were presented with dainty hatpins, such as were given out last Monday evening as souvenirs of the fiftieth Chicago performance of the play.

Ever since the first day Manager Henry W. Savage came to Chicago and directed Messrs. Clarke and Pardoe to administer his broad and liberal policy at the Studebaker the Castle Square people have been winning friends day by day, and they have no more sincere friends than the members of the Forty Club. To-night the Forty Club members and their ladies were guests of the management, and thoroughly enjoyed their old friend, The Mascot.

Manager Fred Hamlin, of the Grand Opera House, has just joined the Odd Fellows. Some one told him that the badge of the order consisted of three links, and as he is a confirmed golf player, he joins everything connected with links. When Charlie Richman hears this he will put his application in.

The regular season of the Dearborn Theatre Stock closed last Saturday with the final performance of Young Mrs. Winthrop, and last evening the management inaugurated a Summer season of extravaganzas with The Burgomaster, by Frank Pixley and Gustav Lodder. It will probably be whipped into a most enjoyable light entertainment. The cast of principals is as follows:

Peter Stuyvesant	William Norris
Doodie Von Kull	Knox Wilson
E. Booth Talkington	Charles W. Allison
Captain Kraal	William Riley Hatch
Captain Spuyten	J. J. Lyons
Bartley	J. A. Murray
Blindfold	W. R. Peters
Wilhelm Haagen	W. B. Rock
Willie Von Astorhilt	Della Stacey
Dame Stuyvesant	Ada Deaves
Katrina	Patti Louise Ross
Ruth	Fern Melrose
Lord Chibliah	Bennie Miller
Dollie	Josephine Newman
Mrs. Springer	Isabelle Bowman

The extravaganza is in a prologue and two acts, during which Ada Deaves and William Riley Hatch do a burlesque of Sapho, and Knox Wilson has a specialty. During the hoped-for run many changes will be made.

A well-known actress came to me the other day and told me that she intended to apply soon for an absolute divorce. Knowing her husband well I warned her not to let him hear of it else he might apply for alimony.

The stock at Hopkins' is giving a very good revival of On the Mississippi this week, with Frederick Montague in the leading role.

"Karl" Gardner and his son have arranged a new sketch for Summer vaudeville, and next season the German comedian will probably star in a translation of a popular German play, which had a run in New York. He will be under the direction of a leading manager.

Charles M. Fischer, musical director at the Masonic Temple Roof-Garden, has signed for next season at the new Orpheum Theatre, New Orleans.

The next opera to be given by the Castle Square Opera company at the Studebaker will be Fra Diavolo, to be revived next Monday night.

After a season of over forty weeks the Dearborn Theatre Stock has disbanded. Miss Stuart, the talented leading lady, goes to Lake Villa, Ill., with her mother; Miss Ryan and Miss Francis leave for New York; Mr. Mackay will take a trip on the lakes and then go east to join his father, F. F. Mackay; Mr. Johnson will go to British Columbia, and Mr. Crane, after a few weeks' fishing in Indiana, will go to the Thousand Islands. Samuel Forrest, stage-manager of the company, will be with the Davidson Stock, of Milwaukee, for a few weeks, after which he will join the players' colony in the East.

All the way from the far West I have the card of Miss Pearl Baldwin, "teacher of elocution," also "illuminated club swinger" and "reciter of juvenile parts." Miss Baldwin hails from Sacramento, and her card says "At liberty." Her permanent address is probably both.

John J. Nolan, of Voeckel and Nolan, proprietors of Black Patti's Troubadours, dropped in on me one day last week, after contracting with the Pullman Company for a \$20,000 combination sleeping and dining car for next season. It will be called "Black Patti," and will be used on a solid two years' tour of this country and Mexico, which opens in Asbury Park, N. J., in August. Fifty-two weeks have already been booked, and the balance of the time is held on option.

The new vaudeville syndicate has already secured western offices in the Ashland Block, at Clark and Randolph streets, and will fit them up most elaborately, the sum of \$5,000 having been appropriated for mahogany fixtures calculated to stun the "chaser" and daze the "headliner."

At the first performance of Nanon at the Studebaker last Monday night a live goose employed in the wedding scene became alarmed and flew out into the audience. Foul play is suspected.

A local manager was complaining to me the other day of the vast number of "\$2 touches" he was made the victim of recently. He said he was struck for \$2 several times each day, and he asked me to suggest a remedy. I advised him to open a "field book"—then he could make it \$1.

Now that the stock season at the Dearborn is about to close the critics are according tardy recognition to the work of Benjamin Johnson,

and expressing the hope that he will be a member of the company next season. He has played all of the leading character parts, and has played them so well that in several instances he overshadowed the leading man.

Charlie Richman has capped the climax in coarse straw hats here this summer. He has imported one from New York, and it has but four straws in it.

We have a new Chicago "Risito" now. The old one used to center about "the Dizzies," on Dearborn Street, but now the Great Theatricals have worn a path around the Ashland Block, and on Clark and Randolph streets they may be found talking shop on pleasant days. The beat extends from the Dearborn around to the Olympic.

Manager Harry Powers has left for Europe with his family: Manager Davis is between here and his Willowdale Farm, and Managers Fred and Harry Hamlin are on the golf links daily. All of them shiver in light overcoats and wish their season had been longer. "Buy" Hall.

BOSTON.

Stock Successes—The Shubert-Chamberlyn Controversy—June Jottings.

(Special to *The Mirror*.)

BOSTON, June 18.

Not a single change of bill in Boston tonight, and everybody gave a special matinee in honor of Bunker Hill Day, while Buffalo Bill opened a week's stay and succeeded in killing the extra business which the houses might have done in the afternoon on account of the holiday.

So big has been the hit made by The Village Postmaster at the Castle Square that it will be continued longer than was the first intention. The production is excellent in every respect. The different New England features are carefully presented, and I would not be surprised to see it run for weeks to come. It deserves it.

J. H. Gilmour, Florence Rockwell, Annie M. Clarke and Anne Caverly have been especially well received with the new stock at the Tremont, and The Son of Carleycroft will run for one week more before giving way to A Classical Cowgirl, also by Theodore Burt Sayre. Gilmour and Rodriguez have made a ten-strike by engaging Mary Sanders to join the company for the next bill.

The Belle of New York still continues to do excellent business at the Columbia, and as this is the fifth week with no limit in sight, the engagement will be the longest that the piece has ever had in Boston. An elaborate cooling apparatus has been put in at the Columbia.

There have been some delays with the contractors on the new Colonial Theatre, and the house may not be ready to open before December.

J. H. Gilmour played at the Tremont last week under great disadvantages. At the second performance of The Son of Carleycroft he cut on his hand very badly, but he pluckily kept on with the performance and played out the week in spite of the pain. It is now all right again.

Marguerite Cornille and Minnie Ashley are among those retained for the coming production of Little Faust at the Columbia.

E. S. Willard's Boston engagement will be played at the Tremont, all rumors to the contrary notwithstanding. He will open his American tour here and will produce a new drama by Elwyn A. Barron.

George T. Richardson, dramatic critic of the *Tracer*, is making a musical comedy in three acts out of "The Heavenly Twins," for which Charles Dennee, of the New England Conservatory of Music, is furnishing the music. That is a combination that ought to make a success. I understand that the rights for production have already been secured.

George W. Wilson is a familiar figure on Boston streets these days. He is passing the summer at Winthrop, and when he comes to town he has a regular triumphal procession with his friends.

Freddie Rockwell's emphatic success has been among the conspicuous features of the Summer stock at the Tremont.

George Marion has been engaged to direct rehearsals of The Cadet Girl, which is being prepared at the Columbia for production at the Casino.

Fritz Thayer struck town last week. He has hosts of newspaper friends here who are glad to know that he plans to spend the Summer here.

Anna O'Keefe, who has not been seen here since the production of Rob Roy several seasons ago, passed through Boston last week.

Mr. and Mrs. Henry C. Barnabee, of the Bostonians, also were in Boston last week.

Mildred Hyland has signed for another season as leading lady with the stock at the Grand.

Maclyn Arbuckle was hastily called to New York by the serious illness of his brother.

C. Blanche Rice, a clever Boston girl, has been engaged to play Taggs in The County Fair next season, opening at the Park on Labor Day.

Woman and Wine is to have a run at the Boston early in the Fall.

Judge Fessenden in the equity session of the Superior Court, referred to Theodore H. Tyndale as Master the proceedings brought against A. H. Chamberlyn, of the Columbia, by S. S. Shubert to stop The Belle of New York. Mr. Chamberlyn came out with a statement giving his side of the controversy, as follows: "I have read that Mr. Shubert has applied for an injunction against me, and will pray for the appointment of a receiver for the receipts, costumes and scenery of The Belle of New York, now playing at the Columbia Theatre. This action on the part of Mr. Shubert is a vexatious action, purely out of pique. There is absolutely no cause for it. My contract provides a payment to him and a payment to the authors. All my payments to him have been made up to date, but the payments to the authors have been made direct to the authors' agent, Arthur W. Tama, New York. Mr. Shubert was anxious that I should pay the royalties into his hands, and for him to pay the authors. I preferred to pay the money direct to the rightful owners."

JAY BENTON.

ST. LOUIS.

Little Doing in Amusements—Nellie Braggin to Wed—Fourteenth Street Theatre Sold.

(Special to *The Mirror*.)

ST. LOUIS, June 18.

I am afraid my street car strike news will become a chestnut to MINOR readers, but I must admit that the strike is still on in all of its glory. The St. Louis Transit Company is operating a few lines at night, but on account of some of the cars making a trip in the air by the dynamite route every few nights the citizens of our town

refuse to patronize them to an extent that our amusement managers feel justified in opening any additional Summer resorts, and consequently every one is awaiting the outcome of this deplorable state of affairs.

Manager McNeary, of Uhrig's Cave, was much pleased with the second week's business at his popular resort. Notwithstanding the strike, the music lovers of our city have been flocking to the cave in large numbers. This week the Spencer Opera Company is putting on The Bohemian Girl, with the following cast: Count Arheim, William Wade Hinshaw; Florestein, William Steiger; Thaddens, Martin Pache; Devilshoof, George Shields; Captain of the Guard, Fanny Da Costa; Budia, Ada Mansfield; Arline, Grace Van Studdiford; Queen of the Gypsies, Gertrude Lodge.

The large audience that attended the opening performance last night was a very enthusiastic one, and the familiar solos, "The Heart Bowed Down," "You Will remember Me," and "I Dreamt I Dwelt in Marble Halls," as sung by W. W. Hinshaw, Martin Pache, and Grace Van Studdiford, were probably never heard to better advantage in this city. Next week, The Grand Duchess.

The Suburban Garden continues to draw a large portion of our amusement loving people these beautiful June afternoons and evenings.

The programme presented by Manager Gumpertz last week, being the minstrel first part, vaudeville turns and a burlesque sketch by the Delmar Garden Comedy company, proved very popular. John P. Rodgers made a great hit with "Asleep in the Deep." Mr. Rodgers is one of the best bassos I have ever heard at a Summer garden. In this week's minstrel first part we have Carroll Johnson, George H. Woods, Frank Dumont, Fred Warren, Al Blanchard, Charles Sharp, T. H. Humphreys, W. E. Browning, and John P. Rodgers. The following members of the Delmar Garden Comedy company are appearing in a sketch entitled Whose Baby? Sherman Wade, Ed J. Begley, Alexander Clark, John Hoey, Will H. Sloan, and Ed Chapman. Ruth White, who is a great favorite in St. Louis and also a member of the Delmar Garden company, is doing character changes. Amorita, one of the cleverest dancers ever seen in this burg, is making many new friends this week. Sharp and Flatt, the musical comedians, have been re-engaged for this week. The programme closes with the Bison City Quartette.

Nellie Braggin, who is filling a Summer engagement with the Spencer Opera Company at Uhrig's Cave, will be married on Thursday, June 21, to John W. Gantz, chief clerk in the general agent's office of the St. Louis and San Francisco Railroad in this city.

There have been some delays with the contractors on the new Colonial Theatre, and the house may not be ready to open before December.

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JAY BENTON.

PHILADELPHIA.

Convention Brings Crowds to Quakertown—Vaudeville Bills—The Parks.

(Special to *The Mirror*.)

PHILADELPHIA, June 18.

The Quaker City is filled with strangers drawn here by the Republican National Convention and the Twenty-eighth National Turnfest. Only four theatres are open, all devoted to vaudeville.

The Girard Avenue Stock company closed a prosperous season on Saturday.

Hashim's Grand Opera House, a great success and the popular uptown resort, receiving the patronage of our best class of theatregoers. The attractions for the week are Marie Jansen, the Elite Operatic Minstrels of thirty people, with Frank M. Conby, basso; Carrie Graham, Lowell and Lowell, Odell and Perry, Carl and Brown, Julian Rose, Branson and Blake, Hodges and Lauchmore, Excelsior Comedy Four, Baker and Bunnell, aided by a full orchestra, under the direction of Joseph Burganer. One of the cleverest acts seen here in vaudeville was last week presented at the Grand Opera House by White and Harris, titled their own version of Casey at the Bat. They were a big hit.

Chevy Chase Lake, are succeeded this week by the Whirling Zolas, aerial performers.

JOHN T. WARDE.

CINCINNATI.

Opening of Chester Park—At Other Resorts—A Carnival Planned.

(Special to *The Mirror*.)

CINCINNATI, June 18.

Next Sunday the Chester Park Opera company will open the season in Martha. Adelaide Norwood will sing the title-role, and a number of the old favorites will be in the cast. The advance sale of season tickets has been large.

This week at Coney Island the bill has the names of Clark and Underwood, Charles S. Knight, Belle Jansen, Morris and Daly, and Herbert and Willing. A great many societies will hold their annual outings here this month.

The Lagoon Theatre has an entertainment twice daily, participated in by Billy Van, Master Loren Grim, the Gaspard Brothers, the three Soucrauts, and the Nielsen Sisters. The Lagoon, which is under the management of Max Anderson, is having much better business than it met with last summer.

Promenade concerts will be given at the Zoological Gardens Tuesday and Friday nights by Weber's Military Band.

Some prominent citizens of Cincinnati are arranging for a Fall Festival during the middle of September. Entertainments, processions, pageants, fireworks, etc., will be presented. The festival will last ten days and will be held in the Music Hall and adjacent buildings.

WILLIAM SAMPSON.

THE STOCK COMPANIES.

Mrs. Edwin F. Mayo has just left Milwaukee at the close of her week there with the Thanhouser company at the Academy in the role of Roxie in *Pudd'nhead Wilson*, which play she staged for the company. The play and the company's work in it made one of the greatest hits in the local career of Manager Thanhouser, and the business was enormous. This week the company is doing *Blue Jeans*, and the combined ability of Mr. Thanhouser and skill of Frederick Paulding have resulted in perhaps the most complete production this company has made. The original saw has been leased from Joseph Arthur. The company availed itself of the several chances to make hits, among the more palpable of these being Eugene Moore, Perry, Eva Taylor's June, the Sue Enday of Edith Evelyn, John M. Sainpolis as Ben Boone, R. C. Chamberlin's character as old Tutewiler, Julia Blane's portrayal of Samantha Hankins, and William Yerance and Frederick Hartley as Colonel Risener and Jim Tutewiler. Donal Bowles and Antoinette Walker appeared as Ike Hankins and Nell Tutewiler. Next week the *Tarrytown Widow*. Hot weather has not yet struck the town and business continues excellent. Manager Thanhouser has secured *Children of the Ghetto*, and will use the two carloads of original scenery and costumes.

Isabel Pitt Lewis has signed as leading woman with the Snow and Heron Stock company, Albany, N. Y.

Hal Reid joined the Snow and Heron company June 11, and resigned June 13, owing to the illness of his wife.

The Dearborn Theatre Stock company, Chicago, closed a season of forty-one weeks on Saturday. The bill was Young Mrs. Winthrop, in which Julia Stuart, Mamie Ryan, Gardner Crane, and the other members of the company were seen to advantage. The company had a successful season and all its performances have been praised by the critics and the public.

The Valentine Stock company opened its fifth week in the Twin Cities in *The Crust of Society* at the Bijou, St. Paul. Business was good. Louis Bresen has been engaged for the summer season. Before coming East the Valentine Stock company will play engagements over the Scott circuit, going from St. Paul and Minneapolis to Duluth. The company will continue playing until the end of September, when they go to Halifax for the opening of the winter season.

The Shubert Stock company presented Romeo and Juliet at the Bastable Theatre, Syracuse, last week, with the following cast: Romeo, J. Henry Kolker; Mercutio, Robert Elliot; Benvolio, Roy Atwell; Tybalt, Frank Lyman; Paris, Walton Emery; Friar Laurence, John Stepping; Peter, George S. Probert; Balthazar, Channing Olney; An Apothecary, George S. Probert; Lady Capulet, Grace Franklin Lynch; Nurse to Juliet, Emilie Melville; Juliet, Florence Stone. The performance was commended by the local critics, particularly the work of Mr. Kolker, Mr. Probert, Miss Stone, Miss Melville, and Miss Lynch. The play was arranged for production by William C. Masson, who also directed the stage.

George S. Probert severed his connection with the Shubert Stock company last week, and has gone to his home, Erie, Pa., to attend the wedding of his sister.

Robert Elliott brings his season with the Shubert Stock, Syracuse, N. Y., to a close on June 23. He has been playing the leading heavy and jumped into immediate favor. He achieved particular successes as Major Mustyn in *The Sporting Duchess*, Valentine in *Faust*, Prof. Gasleigh in *7-20-8*, and the Toreador in *Carmen*. His Mercutio was pronounced the best ever seen in Syracuse.

Mr. and Mrs. Oscar Eagle (Esther Lyon) are at West Baden, Ind., where they will remain until June 21, going thence to their home, Gallipolis, O., for a few weeks. Mr. Eagle had been engaged to stage some plays for the Lyceum Stock company, Kansas City, but the company closed June 9, owing to an accident to the leading man, and Mr. Eagle released the management from the contract.

E. J. Holden has taken a sixteen weeks' lease of the Macdonough Theatre, Oakland, Cal., beginning July 2, on which date he will open the theatre with a stock company, playing at popular prices. Mr. Holden was until recently business-manager of the Dewey Theatre, Oakland, where the Stevens Stock company is appearing.

Carleton Macy has been engaged by Manager M. J. Jacobs to be leading man of the Columbia Theatre Stock company, Newark, next season.

The Neil Florence Stock company presented the *Octoroon* in Cleveland last week to the largest receipts of the season. The play was well staged and capably acted. Frances Whitehouse was successful as Zoe. Paul Cazeneuve as the Indian also scored, and Albert Lando as Jacob McLosky gave a finished performance. J. C. Nugent appeared to advantage as Salem Scudder, and Frank Base was a typical old-time Southern darky as Pete. The bill this week is *The Musketeers*, with Paul Cazeneuve as D'Artagnan and Frances Whitehouse as Anne of Austria. Neil Florence is now devoting himself to the management.

A noteworthy revival of Romeo and Juliet was given all of last week at the Lyceum Theatre in Rochester, N. Y., by Jessie Bonstelle, Orrin Johnson and the Lyceum Stock company. Miss Bonstelle appeared to splendid advantage as Juliet, the critics pronouncing her the equal of any

actress on the stage in the role. Mr. Johnson gave his usually fine performance of Romeo, although not being able to play all of the week on account of a severe throat trouble. His place was taken by Everett King at short notice. Mr. King played the part well. Major-General Otis and other prominent guests of the city occupied boxes at the Saturday night performance. Catherine is the play this week.

Henry Shumer has joined the Shubert Stock company.

Ralph Lewis has signed as stage-manager of the Tremont Theatre Stock company, Boston.

Arthur Maitland played the title part in Captain Swift with the Bond Stock company in Albany last week. The Albany press were enthusiastic in their praise of his performance of the character. Mr. Maitland has played a wide variety of parts during his engagement with the company and has done some excellent work.

Georgia Welles, who was one of the most popular members of the Donnelly Stock company at the Murray Hill Theatre the past season, signed a month ago to play the ingenue roles with the Greenwall Stock at the American Theatre next season.

Jessaline Rodgers and Frederick Bock have joined Hopkins' Chicago Stock company for the Summer.

Annie Buckley has been engaged for the American Theatre Stock company in this city. Laura Rose will be ballet mistress of the theatre, and John Jermon will be assistant stage-manager. The Greenwall Theatrical Circuit company propose making a number of improvements in the theatre before the opening of the season.

Carlton Macy and Kate Daugherty have signed for leads with the Jacobs Stock company in Newark, N. J. Others in the roster will be Burnell Barberette, Charles Hallock, J. P. Nunn and Bert Lytell.

Lisle Leigh has been engaged as leading woman for the Boyle Stock company in Memphis.

Engagements for the Boyle Stock company in Nashville include Foster Lardner, James K. Appleton, Annie Hollinger, Nancy Rice and Belle Gaffney.

IN SUMMER PLACES.

Charles A. Bigelow is rustication at St. James, N. Y., where he has an electric launch and sings in the church choir.

Edgar Mackay is summering at Brightman's Pond, near Westerly, R. I.

Charles J. Newton is spending the Summer at North Stonington, Conn.

Ollie Lowe is visiting the Thousand Islands. She will spend a few days at Alexandria Bay, Tupper Lake, Saranac Lake, Lake Placid, and Richfield Springs, returning to New York about July 15 for a few days on business. She will then go to Atlantic City for the rest of the Summer, being joined by her sisters, Oma and Tib Lowe.

George E. Gough is putting in his third Summer as manager of the New Howard Hotel, Bethlehem, N. H.

Delmore and Wilson are at Onset, Mass., for the Summer.

Ira J. La Motte will go this week to Long Eddy, Sullivan County, N. Y., for the Summer.

Mr. and Mrs. George de Rapaille (Lila Roland) are at the Summer home, Patchogue, L. I., where they will remain until the opening of Mam'selle 'Awkies at Atlantic City, N. J., on June 30.

Sheridan Holmes is the guest of Mr. and Mrs. Fred Enoch at their Summer home, Roslyn, L. I. Mr. and Mrs. Charles E. Eldridge and Mr. Eldridge's mother were recent visitors.

Percy Plunkett is summering at Liberty, N. Y.

Jane Courtishe is visiting at her home in Detroit, but will soon return to town.

Frank Richardson will spend the Summer at camp at Atlantic Highlands.

Mr. and Mrs. James K. Hinchett (Mary Manning) spent last week in the Canadian woods.

Mr. and Mrs. Harry W. Bell (Claire Canfield) are spending the Summer at their home, Davis Lake, Mich.

Blanche Moulton has gone to her country place in the White Mountains.

William C. Andrews will again spend his vacation at Aubrey Park, N. J.

A. J. Spencer left on Saturday for The Birchies, Rangeley Lakes, Me., where he will remain for four weeks.

Edward J. Connelly and Jerome Sykes have departed to St. James, L. I., for the Summer.

Ethel Hornick is spending the Summer at Sioux City, Iowa.

Veta Henderson is at her home, Sioux City, Iowa, for the Summer.

Frank Landon is summering at his home, "Elm View," Oswego, N. Y.

Melbourne MacDowell, with a party of friends, is enjoying a week's cruise in the waters adjacent to Boston.

Mr. and Mrs. Albert McGroarty (Lucille Saunders) are spending their Summer at Vineyard Haven, Mass.

H. C. Dermuth, who was in advance of Hayes and Lytton in *A Wise Guy* last season, is doing the press work for Minerva and Olentangy Parks during the Summer. He has been re-engaged by Manager George George to go ahead of *A Wise Guy* next season.

Hattie Bernard, of Ward and Vokes' company, is spending a few weeks at her home, Randolph Hill Farm, Ohio, before returning to New York.

Jeanie Willard and Ida and Ella Rock are at the Philadelphian, Bay Park, Emma Willard is in the room of Honora V. Donnelly, of Murray Hill Theatre, at Cyclone Cottage, Fort Lee, N. J. They will sail for Europe on June 30.

Mr. and Mrs. Lindsay Morrison (Rose Morrison) are pleasantly located at Scituate, Mass., for the Summer. Mr. and Mrs. George Schiller are also at Scituate for the Summer, though Mr. Schiller still keeps on with The Belle of New York at the Columbia, Boston.

When the Belle of New York closes Helen Lord will go to Lake George for the Summer.

Edwin Fowler is at Malden, Mass., for a Summer's rest.

William Seymour is pleasantly located at his cottage, Puxley, Mass., and he will not think of professional work until he begins rehearsals of Roland Reed's new play.

Edward E. Rose is at his Summer home, Marshfield Mills, Mass., where he is at work upon the dramatization of "Janice Meredith."

Mr. and Mrs. Dan Daly, Ward and Vokes, Lucy and Marguerite Daly, William H. West, and Nellie Parker are at Revere Beach, Mass.

Ernest Lamson has gone to his ranch near Phoenix, Ariz., for the Summer.

Henry B. Eyring will spend the Summer at Atlantic City, N. J.

Mr. and Mrs. Frank E. Jamison are spending a few weeks at Red Bank, N. J., as guests of Mrs. L. H. Rockwell.

Mr. and Mrs. Charles J. Stine are spending the Summer at Patchogue, L. I.

Maud Edna Hall will spend the Summer at her home, New Orleans, La.

Irving Brooks is in Boston spending his Summer doing magazine work.

Bessie Sears will be at Atlantic City until September.

Maud Bergrath, of The Camillas, is summering at Bayonne, N. J.

Mae Burt is paying semi-weekly visits to Manhattan Borough, coming in from Bensonhurst, L. I.

Nancy Gilmore Rice left for her home at Clinton, Miss., last week, her first visit in two years.

W. E. Burton writes from Mt. Clemens, Mich.: The following professional people have arrived at the spring during the past week: Sam Bernard, Louis Cohen, Al Levering, James Rhodes, Sam Cooner, Maurice Leevi, Leslie Mayo, Kitty Mills, Thomas W. Miner.

Happy Ward, Will West, and George Sidney, of the Ward and Vokes company, spent Monday at this place on the way to New York from South Ste. Marie, Mich., where the company clear June 8.

Arthur Duran, of Ohio, the contortionist, left to work at "Wonderland," Detroit.

Nellie Hawthorne was in town for a short visit during the early part of the week, and left for New York to open at the Victoria Roof Garden, June 18. Anna Gold Italy also left for New York during the week.

GOSSIP OF THE TOWN.

Frederick Warde will add a production of Hamlet to his repertoire next season, playing it intermediately with the comedy role of Cecco in The Duke's Jester.

Nellie Lynch, the elastic comedienne, has signed for next season with McKee and Harris. She is spending the Summer with her sister, Mrs. A. W. Taft, who lives on the Grand Boulevard, in Chicago.

The Elms, Sayville, N. Y., for many years a popular Summer resort with professionals, and owned by Mrs. M. Fitzgerald, was totally destroyed by fire last week. The house was not fully covered by insurance, and Mrs. Fitzgerald lost all her personal property.

Elizabeth Georgiana Gray, daughter of Maria J. H. Gray, of the Looper Opera House, Wilmette, Conn., was married to George C. Moon at the home of the bride's parents, June 12.

Shipman's Lyceum company has opened a two-weeks' engagement at St. John's, Newfoundland, presenting Hamlet, Othello, David Garrick, Romeo and Juliet, The Merchant of Venice, Richelieu, Faust, and The Lady of Lyons.

Louis R. Steiner, correspondent of THE MIRROR at Johnstown, Pa., was married on June 14 to Sara McClellan Lynch, of that city.

R. W. Marks has ordered another melodrama by Sam C. Miller.

Henry Buckler, who has been ill for the past four weeks from the effects of an operation, is gradually recovering at his home in Washington, D. C.

Vaughan Glaser, who recently underwent a successful operation at the Memorial Hospital, will soon leave for the Adirondacks, to spend the Summer there.

Clarence G. Brown has closed his season as manager with On the Suwanee River, and is engaged for the Summer to stage Paine's spectacles, The Battle of San Juan Hill and The Last Days of Pompeii, his third season as stage-manager with the Paine productions.

Frederick W. Silcox, seventy years of age, made his first appearance as an actor at Denver last week in Nat C. Goodwin's company, playing a little part in When We Were Twenty-one.

Taylor's Exchange now has the exclusive booking for the Kasson Opera House, Gloversville, N. Y., and the Opera House, Johnstown, N. Y.

Thall and Kennedy have secured the Western rights to A Wise Guy for next season and will send it on the road with a strong company.

Jennie Yeamans will be a member of the Broadhurst Brothers' company presenting The House that Jack Built at the Madison Square Theatre next season. Her mother, Mrs. Annie Yeamans, will also play a prominent part in the same piece.

Edwin Forrest Lodge, No. 2, A. O. O. F., met yesterday.

Joseph J. Dowling, Myra S. Davis, Charles J. Stine and Olive Evans will next season head a company in A Forlorn Hope and high-class vanderbills.

George W. Lederer arrived from London last Thursday and will sail thither again to-morrow (Wednesday), taking along Mabel Gilman, Carrie Perkins, Cyril Scott and Albert Hart, to appear in the Casino Girl in London.

Frederic Melville has returned to New York from Havana, Cuba, where he was engaged as representative of the Martinho Lowande Circus company. He will spend the Summer at Atlantic City.

Mabelle Rother has undergone a successful operation at Bellevue Hospital and will be about again before long.

The Packard Exchange is filling the Boyle Stock companies for Nashville and Memphis, the Woodward, Hopkins, Jacobs and American Theatre Stock companies, and others for Liebler and Company, David Belasco, D. V. Arthur, Gus Hill, Charles E. Blaney, F. C. Whitney, The Village Postmaster and others.

George W. Ledger was going to give a special performance at a Chinese theatre in San Francisco last week, but the presence of the plague in the Quarter caused a change of plan.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1859.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET.

HARRISON GREY FISKE,
EDITOR AND SOUL DIRECTOR.

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Members of the profession spending the Summer months out of town may subscribe for THE MIRROR from this office for one, two or three months upon the following special terms: One month, 45 cents; two months, 85 cents; three months, \$1, payable in advance. The address will be changed as often as desired.

OUT OF A MULTITUDE.

HERE is a letter from one of a multitude of young persons that write to THE MIRROR on the same subject:

Will THE MIRROR kindly advise me as to the best method of getting on the stage? I have had a little stage experience, and know something of the art of "making up." I am a graduate of the city schools and am twenty years old. My height is five feet ten and one-half inches, and my weight 155; slender build; complexion light; health and memory good. My parentage is Irish-American. I have no defects of speech or action. I am at present engaged in life insurance, and doing very well. I intended to enter one of the dramatic schools in New York in the Autumn, but have been advised by several professional friends not to enter until I have had at least one year of practical stage work. I am desirous of engaging for a minor role, or even for a "thinking part," with some first-class company, and would give my services, such as they are, for a small consideration—sufficient to cover my expenses.

The name and city that identify the foregoing are, of course, omitted. This young man is one of hundreds—perhaps thousands—of both sexes, all practically novices, that hope to get on the stage, while there are even in the best of theatrical times, scores of trained actors "at liberty." The writer of the foregoing would seem to have some physical attributes that might supplement the more essential things that make an actor, those more essential things being an artistic instinct, magnetism, indomitable ambition, and a capacity for endless work—the theory being that if this young man succeeds in getting a place of any sort on the stage he should never relax effort short of winning the highest place possible to him. Unless he is satisfied that he has other than merely physical attributes he should stick to the insurance business, for that, according to his own statement, already affords him a living and promises something better than a living, whereas the stage to-day offers little to those who are not well fitted for it. As to "advice" about a method for reaching the stage, none can be given. The young man or the young woman that feels a strong and consistent impulse for the theatre finds the way into the theatre without specific advice as to the path, and often in spite of advice against the theatre as a vocation. A letter somewhat different from the foregoing is thus, from another-aspirant:

I think that I am fitted for the stage, and wish THE MIRROR would give me information as to how I may get an engagement in some good company. I never had any experience, but I am a young man of the finest appearance—handsome in face, muscular, six feet high, and a fair singer.

Here is the description of a young egoist, one of hundreds, as vain as Narcissus and probably with an ill-furnished brain-pan. Muscular young men, six feet high or thereabouts, are in some demand on the stage,

but one seldom hears of them after the flush of youth leaves them, except when they are graduated to the lower walks of the stage from the prize ring. Then sometimes they spend the early years of their maturity as proprietors of saloons. As a rule, the physical models that go on the stage never rise above physique.

A glance at stage history teaches a few lessons to all aspirants for honor in the theatre. The young man or woman well equipped by nature for the stage will find it difficult to win distinguishing success without long preparation, varied experience and industry in all things to the end. It is true that DAVID GARRICK leaped from obscurity to fame in a night, even though he was much less than six feet in height, but such an exception only proves the rule stated. The handsome young man that wants to get on the stage and all handsome young men already on the stage should ponder what BETTERTON accomplished. He was one of the greatest lights of the English stage, and an author of note as well as a great actor. Yet according to one chronicler BETTERTON "labored under an ill figure, being clumsily made, having a great head—not the sort of great head that most handsome young actors and would-be actors possess—"a short, thick neck, and was stooped in the shoulders, with fat, short arms, which he rarely lifted higher than his stomach." He also had "little eyes and a broad, unhandsome face, a little pock-fretn, a corpulent body, thick legs and large feet. His voice was low and grumbling, yet he could tune it by an artful climax which enforced universal attention, even from the fops and flower-girls." Students know what such a critic as ADDISON said of BETTERTON, whom he placed among English actors as high as Roscius was among the Romans. BETTERTON was an example of what genius may achieve in spite of physical lacks, and even in spite of deformity.

And there was COLLY CIBBER, noted actor and playwright, and noted actor in spite of "the insufficiency of his voice and the disadvantages of a meager, uninformed person," a description taken from his own "Apology," a word which, like the "uninformed" in the description, had a meaning in his day somewhat different from its meaning now. CIBBER also wrote of himself that his complexion was "pale and dismal" and his voice "weak, thin, and inclining to the treble." Yet he was applauded greatly in a wide range of parts, both in comedy and tragedy. His son, THEOPHILUS CIBBER, also succeeded as an actor, although less favored by nature than the father. His person was far from pleasing, and the historian says that his face "was rather disgusting" in features. His voice, too, had the same shrill treble, "but without the musical harmony of his father's."

EDMUND KEAN was so short in stature that he insisted, at his first London appearance at Drury Lane Theatre, on playing SHYLOCK, in order that his want of height might in a measure be hidden by the gabardine. At the age of twenty, in 1807, KEAN supported the famous Mrs. SIDDONS in Belfast. That great actress said that he "played very, very well," but she added that there was "too little of him to make a great actor." Yet he became the greatest actor of his time, and one of the greatest that ever lived. He appeared in London seven years after his appearance in Belfast with Mrs. SIDDONS. HAZLITT was the only noted critic that at once recognized his greatness. KEAN followed SHYLOCK with a round of the great SHAKESPEARE characters, and all London—except the hide-bound critics that abused him because he "was not tall," because he "lacked grace," because his voice was not "harmonious," and because he insisted in playing his great characters with an originality that established precedents—was at his feet.

This country has produced stage artists and geniuses in whose success physical beauty was no factor. There was CHARLOTTE CUSHMAN, without question the greatest actress of her time, who conquered London as she had conquered her native land at a time when England had little but contempt for anything of art from this country. CUSHMAN achieved her triumphs in spite of a masculine plainness of person. The greatness of EDWIN FOREST was not doubted in his time by persons competent to judge a great actor, and his fame still lives. Yet he was eccentric to the point of wearing, even when he played HAMLET, an unsightly tuft of whisker, commonly called a "goatee," which was grotesquely out of place on his powerful and mobile countenance. To-day, too, is seen a DUSE, who without beauty, as beauty is usually known, and absolutely independent of the time-worn artifices of the stage, has moved nations of theatre lovers to applause. And England boasts an

IRVING, whose genius rises superior to remarkable physical deficiencies.

Physical perfection and genius form a happy but rare combination in the theatre. There are uses, of course, in the theatre for beauty pure and simple, but beauty is an accidental rather than an essential factor for success. There always has been a public that mere beauty in actors appealed to, but such a public is fickle, as beauty itself is evanescent. Pretty women on the stage usually are found among figurantes, and the average matinee idol among actors is but the fad of an hour. The public in these matters is the same as was the public generations ago. In the time of WILLIAM III, for instance, a young actor named HORDEN HILDEBRAND stood for all that every one of his sort has since stood for. He was very handsome, and the women of the time were as foolish in their worship of him as women of to-day are in the worship of the "matinee actor." Perhaps they were more foolish, for after he had been killed in an accidental *rencontre* in a tavern, several "ladies of quality," in masks, and some of them even openly and in fashionable state, visited the place where his body lay to take a last look at him.

Great success on the stage—the success that goes into dramatic history and endures—is won often without pleasing physical gifts, and sometimes in spite of homeliness and awkwardness. It is won by genius, which triumphs over every obstacle.

AN ACTORS HOME SUGGESTION.

The popular correspondent of THE MIRROR at Chicago, Judge WILLIAM T. HALL, in a letter to this journal published in another column this week, makes a suggestion which many correspondents of THE MIRROR no doubt will act upon.

Judge HALL believes that all MIRROR correspondents are in sympathy with the generous movement for the establishment of a Home for Actors. He opens a subscription to assist that object, and calls upon his fellow correspondents to aid it.

As Judge HALL says, the correspondents of THE MIRROR all over the country meet the men and women of the stage that entertain the public, and have learned to love and respect them. He believes that other correspondents will be actuated by the wish that actuates him and contribute "a few bricks to the proposed Home."

Any contributions to supplement the contribution of Judge HALL may be sent to THE MIRROR, and all sums received at this office for the purpose will be turned over to the Actors' Fund of America to swell the amount already raised for this noble charity.

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"When Charles Runs Up to Windsor." Chicago Evening Post.

Mrs. Leslie Carter has taken a step forward in her art since the queen has commanded her to appear at the Canadian matinee at Drury Lane, but she will never be at the top until she goes to Windsor with Chevalier Frohman on one of his regular trips. These things must be brought about diplomatically, but we fancy that one of these days, when Charles runs up to Windsor Saturday night to spend Sunday with the queen, he will enjoy the privilege of taking Mrs. Carter with him. For a woman of Mrs. Carter's vivacious temperament a Sunday at Windsor would not be wildly exciting, but she and Charles and the queen might put in a day to good advantage, discussing further the ways of elevating the stage and improving the profession. We look for great results from Mr. Frohman's frequent intercourse with her majesty.

THE THEATRICAL TRUST.

They Have Done Service.

New Orleans Harlequin.

If stock companies are to increase in the cities of this Union, the people owe the Trust an actual debt of gratitude. The stage will acquire a greater degree of respect than it could possibly enjoy under the traveling company system, which gives the public a worthy performance now and then. Under the stock system the business of the theatrical mountebank is going to be made extremely difficult. Self-respect will have to be an essential ingredient of manager and player. It will not be profitable or advisable to exploit fifth.

Just as sure as stock companies come into vogue, we shall have the American playwright and American stage literature. Every city on the continent where a stock company is domiciled will become a centre of dramatic writing in short time. The American stage will become the mirror of American life. Varied as that life is, as one regards it in a trip from Maine to Lower California, it will be presented in all its phases. It will be presented from the near point of view of home. It will be marvelously accurate.

Unquestionably, therefore, are our thanks due to the self-attaching-suspension-button vendors of the Theatrical Trust. In attempting a money-making scheme, compared to which the damming of Niagara would be just about as rational, they have done a great service. They are bringing about a condition when others besides the worn-out play-writing hack or the starved-out newspaper aspirant of New York city will be furnishing the few new plays the American continent produces.

The Meeker Plate.

Spokane, Wash., Review.

In seeking the reason for so many poor shows, one must undoubtedly go first to the Trust. The syndicate, composed of Charles Frohman, Klaw and Erlanger, Al. Hayman, and Nixon and Zimmerman, has practical control over more than 90 per cent. of the best attractions before the public. Business has been prosperous in the East, and the syndicate has been able to manipulate bookings as to keep the greater portion of the good organizations in a territory where it is least expensive to move them about. The Western country, where railroad fares and other expenses consume the profits, has accordingly suffered.

A Tribute to Popular Feeling.

Chicago Evening Post.

The statement issued by the Association of Vaudeville Managers of the United States, which was evidently prepared by lawyers and press agents after long deliberation and then sent to the Associated Press, is in a great measure a tribute to the popular feeling against the Theatrical Trust. The vaudeville managers do not wish to face public antagonism such as that which the Theatrical Trust has had to combat, and it makes known its purposes immediately with an endeavor to anticipate possible criticism.

It Is Different Now.

Kansas City Star.

The "syndicate" was not in control of the theatres of America ten years ago, and there is interest in the general character of the entertainments which held the stage in New York at that time, as compared with the indecencies that greed and bad taste have put there since Mr. Frohman and his accomplices obtained supreme command of things.

Another Victory.

Houston, Tex., Post, May 13.

The theatrical syndicate has dismissed its libel suit against THE MIRROR. This is regarded as another victory for those who are battling for the purification of the stage and the extermination of the "shovel nosed sharks" who compose the trust.

QUESTIONS ANSWERED.

No replies by mail. No attention paid to anonymous or irrelevant questions. No private addresses wanted. Letters addressed to members of the profession in care of THE MIRROR will be forwarded.

J. C.: Letters for players and managers may be sent in care of THE MIRROR.

D. B. R., Los Angeles: Sol Smith Russell has not appeared in The Old Homestead.

A. C., and A. G. B., Chicago: Players may be addressed in care of THE MIRROR.

M. P., New York: Ralph Stuart, it is understood, will not return to the Murray Hill Theatre next season.

Mrs. C. R., Brooklyn: Cora Tanner was never leading lady of the stock company at the Park Theatre, Brooklyn.

H. L. H., New York: William Gillette presented Sherlock Holmes for the first times at Buffalo, N. Y., Oct. 23-25; Rochester, 26-28; Syracuse, 30, 31; Scranton, Pa., Nov. 1, 2; and Wilkes-Barre, 3.

J. D. W., Baltimore: 1. At 144

THE USHER.



There seems to be a division of opinion among New Yorkers who have seen *L'Aiglon* in Paris as to its prospects of success in America.

Some think its literary qualities and its pathetically interesting central character will commend it; but the majority seem to incline to the opposite view, arguing that its talkiness and lack of dramatic action will bore our playgoers.

Undoubtedly, a considerable measure of the Parisian triumph is attributable to *L'Aiglon's* appeal to the easily excited emotions of Frenchmen—especially that class that obstinately cherishes the Bonapartist cause. Naturally, this will be no advantage here, where the patriotic *tirades* that stir French blood will arouse enthusiasm only in the degree that they are dramatically effective.

Evidently the manager of Maude Adams—who usually acquires American rights of foreign plays more or less in the dark and "on general principles"—is not so cocksure of *L'Aiglon* as formerly, for less stress is laid upon it by his local press boomers, and the information is gently vouchsafed that Miss Adams will be seen also in a Shakespearian play—*Twelfth Night*, presumably—during next season.

The fact that Sarah Bernhardt is to make *L'Aiglon* the feature of her tour is another reason why the value of the Rostand play in English is problematical.

Charles Emerson Cook is in London acting as the personal representative of David Belasco and Mrs. Carter.

Mr. Cook has been busy in Mr. Belasco's behalf, and has closed several play contracts, including *Nicandra*, *When We Dead Awaken*, and the dramatic rights to Egerton Castle's "Bath Comedy."

The versatile Castle's latest book is enjoying quite a large sale in this country at present. It is written and constructed in the style of the old English comedy of intrigue, and if its humors can be successfully reproduced on the boards and if a suitable representative can be found for the character of the sprightly and resourceful Widow it ought to make a successful and amusing play.

The squabble between W. S. Gilbert and Janette Steer in London over some petty details of stage business in *Pygmalion* and *Galatea* suggests the idea that either Mr. Gilbert has lost his sense of humor or that he is entering into the seventh age of man.

His letters to Miss Steer are funny in their insistence upon non-essentials in her performance of the animated statue. Writes the author:

"I must ask you to advance and kneel in front of Cynisca from her left, not from her right; to throw yourself on your knees in front of her without any exclamation; to fall at Cynisca's feet, and not on any account to cross Pygmalion, or, indeed, do any business not arranged at rehearsal. If you do not comply with my wishes in these respects I will apply for an injunction to prevent your playing the piece, or otherwise, as I may be advised."

Miss Steer failing to conform to the author's instructions, received a second angry letter from him in which he announced that he had ordered the actress playing Cynisca "to stop short at the first interruption, remain silent until the interruption ceases and then begin again," and "should the interruption be repeated she is again to stop until the annoyance ceases altogether."

Miss Steer retorts that the cause of the trouble was a wig which she wished a protege of Mr. Gilbert to wear and to which he objected. The stage business, by the way, which the author wished adhered to was devised twenty-eight years ago. He does not believe evidently in departures from his own traditions.

W. M. Barrow, of Baton Rouge, La., who has taken an active interest in the American Dramatists Club's movement to protect, by State legislation, plays not copyrighted, writes: "On Thursday, June 14, the Judiciary Committee of the House of Representatives of the State of Louisiana reported unanimously in favor of the bill relating to play protection."

This is good news. Pirates have long considered the Southern States as a part of their field of operations. If Louisiana enacts this bill—which makes willful piracy a misdemeanor, punishable with fine and imprisonment—her example will be followed beyond question by neighboring States, with the result that the play stealing industry will be broken up in that section.

The New York law, which the Dramatists

Club hopes to see adopted by all the States, aims to safeguard all dramatic property that is excluded from Federal protection under the copyright law. The importance of its passage by the various legislatures cannot be overestimated.

The Earl of Yarmouth, testifying in bankruptcy proceedings in England, stated that Charles Frohman engaged him at a salary of \$250 a week, and after eight weeks reduced the amount one half, wherefrom he did not desire to re-engage with the same manager.

The Earl probably thought it was to act that Frohman wanted him last season. Evidently, he has not yet discovered that he is not an actor. Frohman would not have paid any player of established reputation \$250 a week to play the parts assigned to the Earl.

But Frohman is a speculator—not a manager inspired with an artistic conscience or a regard for the dignity of the stage in its better aspects. Here was a real live Earl—slightly damaged, to be sure, but an Earl all the same—who could be exhibited at an outlay of \$250 a week. With the showman's instinct, always vulgar and often mistaken, he saw money in it.

Apparently the Earl proved a gold brick as a freak, for it was not long before he was relegated to half pay. It must have dawned upon him then for what purpose he had been dealt in.

MRS. PACKARD TALKS ABOUT HER TRIP.

Mrs. Beaumont Packard, recently returned from a voyage to foreign shores, told a Mississ man the other day something what she did and what she saw while abroad.

"It was my first visit to Europe," said she, "and though it was very brief, I contrived to accomplish a good deal of business and of sightseeing on the other side. I sailed from New York on April 2 with my daughter, Maude Winter, who accompanied Mrs. Lester Carter in Zaza. The trip across was very enjoyable, the steamer carrying nearly 200 clients of mine, the company to play Zaza and An American Beauty and others. My first impression of London was distinctly unfavorable, involving an hour's search for luggage (English, you know, for baggage) at Waterloo Station. The property at length discovered, I was much chagrined when it was stowed away on the top of a four-wheeler and I was expected to ride underneath the baggage to the hotel. But I soon learned that such is quite the right thing to do over there, and all was well.

"In London I had opportunity to study English theatrical customs. They're slower than we are and more conservative, but I found players and managers all eager to embrace offers from America, and I discovered that there is a great need in England of American actors, managers and productions. The English public, too, is ready to welcome anything American that's good. I attended the London openings of Zaza, An American Beauty, Quo Vadis and Madame Butterfly at Drury Lane. Madame Butterfly follows Miss Hobbs over there and many people come in late to see it alone. I established an office in London, with Frank Melrose as manager, and I am negotiating for a London theatre in which to produce American melodramas and for another new theatre now being built in the Strand. I may bring to this country next season Mrs. Patrick Campbell, and Belle Cole and her concert company. It is my hope to be one of the pioneers in establishing an international agency for actors, authors and managers. I may send to England The Village Postmaster, Brown's in Town and other plays, and expect also to arrange to represent American printing houses over there. Miss Winter will not return to New York until about Sept. 15. She is being entertained handsomely in London and will visit the Continent after the closing of Mrs. Carter's present engagement.

"In Paris I secured a resident agent. My stay in the French capital was shorter than my visit to London, but my impressions were vivid and pleasing. I was entertained there by Lole Fuller and I visited all the principal places of interest. The Exposition is a beautiful display, but cannot, in my opinion, compare with the Chicago World's Fair of 1893. I failed to see Sarah Bernhardt in *L'Aiglon* because not even standing room was to be had. Since my return to New York I've been busier than ever arranging the local end of my new foreign interests. I found the business at my office very large and that in my absence it has been most ably conducted by Ada Humbert and Howard P. Taylor. "Let me tell you a couple of stories, typical of the sort of thing one encounters at every turn in England. On our first Sunday in London, Miss Winter and I went to Hyde Park and, seeing some vacant chairs on a grassy plot, we promptly occupied two of the chairs. No sooner were we seated than a man appeared, seemingly coming up through a star trap. 'Tuppence,' said he.

"'What for?' I asked.
"For the chairs,' he replied.

"'For the chairs!' I exclaimed. 'Why don't you charge for the birds and the flowers and the air?'

"'No, ma'am,' said he, without a smile; 'only for the chairs.'

"One day we were boating on the Thames and, stopping at a riverside inn called The Swan, were enthusiastically greeted by two dogs. They jumped up at us and absolutely declined to be chased away. A man standing near, perceiving our distaste for the canine companionship, volunteered the information that the dogs wanted pennies. We tossed a penny to each dog. They dashed off to a neighboring shop, placed the pennies on the counter, received a biscuit apiece from the man in charge, and then calmly ate the biscuits. Even the dogs are looking for pennies.

"We cannot deny that many modern plays are feeble indeed, and possess but small literary value. We cannot deny that venturesome experiments are made in adapting foreign plays. It is deplorable, too, that there should be the loss of appreciation of the great dramatists. Nor can we deny that as we compare the productions of to-day with those of ten years ago there are evidences which look like degeneracy. What is to be said? Well, we find some encouragement when we think of the great success of those sweet and wholesome plays which have swept triumphantly over the country. Some of them have held the boards for months at a time in large cities, and they are sure of audiences whenever they are presented. It is really an encouragement to know that plays of this character have been popular. And then we get still more encouragement when we know that the average American is averse to whatever is coarse and degrading. There may not always be the most refined taste, but our American people are not brutalized, nor will they long accept the gilded impurity which may delight others. There will surely be a reaction against the questionable plays which have neither presented good literature nor bad morals. If such plays survive the period when patronage is secured through mere morbid curiosity, they will be relegated to the low theatre where the roughs and toughs disport themselves. The time will come when, whether an average American audience can appreciate good literature or not, it will not tolerate a vicious play. The rule will be adopted in many theatres which to-day is adopted in some—Nothing to offend good morals. Nothing to offend good taste."

Frederick Warde delivered an eloquent address upon the spiritual aspect of the drama, and able remarks were made by the Reverend Thomas H. Sill and the Reverend Walter E. Bentley, secretary of the Alliance. There was a large attendance. The June reception of the Alliance will be held on Thursday evening at St. Chrysostom's Parish House, Thirty-ninth Street and Seventh Avenue.

WALTER W. BURRIDGE INTERVIEWED.

In the June issue of *The Coming Age* there is published a biographical sketch of Walter W. Burridge, the scene painter, and an interview with Mr. Burridge upon "The Development of Scenic Art, and Its Relation to the Drama." Mr. Burridge's views upon this subject are those of the keen and intelligent observer. He tells briefly of the progress of scenic art from the days of the ancient Greek theatre to the present time; of the influences that have brought about progress; of the educational value of correct scenic investiture, and of the difficulties that confront the scenic artist. The biographical sketch is an interesting record of what Mr. Burridge has accomplished during his career of thirty years as a scenic artist, in which time he has been associated with most of the prominent players of the American stage.

TAXATION ON ENTERTAINMENTS.

The annual report of the Treasury Department of the United States gives interesting computations of the money received by the Government in the special taxes levied upon amusement enterprises. During the fiscal year ended June 30, 1899, there was received in taxes on theatres, museums and concert halls the sum of \$54,376.39; on circuses, \$18,233.17, and other entertainments, \$72,164.93; making a total of \$144,774.49. During the present fiscal year there has been received for the ten months ended April 30, the sum of \$43,519.67 from theatres, museums and concert halls, and \$78,022.52 from other entertainments.

A CHINESE THEATRE.
A few evenings ago I visited, with some Shanghai friends, a Chinese theatre. I found it somewhat different from the Japanese theatre that I attended last Summer. The difference, however, was in the audience rather than on the stage. The Japanese audience seemed to be domestic in character, being largely composed of women and children, the women looking demure and innocent. At the Chinese theatre, on the contrary, the majority of women are native singing girls of the *beauté du diable* style. In the Chinese audience, however, men predominate.

The interior of the Chinese theatre is similar to our music halls, with innumerable chairs and tables scattered about. On each table are three glasses of tea and three small dishes of dried melon seeds. Other refreshments are ordered and paid for accordingly. An extra fine table, decorated with flowers, fruit, etc., can be obtained if desired.

We went early and devoted the first hour to watching the stage and the acting, of which, from a Chinese standpoint, I am no judge, as the actor I selected as the best in every way I was told received the lowest pay, while the one the audience considered the cleverest, and who drew the highest salary, seemed to me very self-conscious and stupid, though he had a good Chinese singing voice, which is probably the secret of his high salary. Oh, the singing and the orchestra! They are awful. One thing to be thankful for, the orchestra is far away, being placed at the very back of the stage.

The Chinese actors, like the Japanese, are very clever in pantomime. The comedy people all seemed to wear a similar face make-up, consisting of a small moon of white paint over their eyebrows, eyes and nose. There was a great deal of sword play, wrestling, singing and confusion generally. The acts were short, but they made up in noise what they lacked in length. The costumes were beautiful. There was no dropping of curtains nor shifting of scenes. Properties, with the exception of tables and chairs, were left to the imagination. The novelty of the performances amuses one for a time, provided one's nerves can endure the singing and the music (?) of the orchestra.

In front I noticed eight or ten tables, that looked very inviting, with their flowers, palms, mandarin oranges and crystallized fruits. About half past ten singing girls, attended by their maids, began to stroll in. I should say hobbles in, for with their small feet they can only hobble. Each maid stationed herself back of her mistress' chair, and was kept busy indeed, for the singing girl requires much waiting upon. Her pipe must be constantly filled and lighted, and her teacup replenished many times, after which her lips must be rouged anew. The fashion the Geisha and singing girls have of applying powder and rouge in public is vastly entertaining to the onlookers. We gazed at the operation with interest, and from a distance the singing girl, with her gorgeous dress, sparkling jewels and blooming complexion, certainly presents an attractive appearance. Aware of the fact, she puts herself very much *en evidence*. It is the custom, when one of their number enters, for the other girls to arise and remain standing until the newcomer is seated, when the others resume their places, have their pipes relighted and puff a couple of whiffs in welcome. All this naturally detracts attention from the actor. I should think he would seriously object, but he seems quite content to have his share of bouquets in the earlier part of the evening.

From time to time an attendant passed through the house with fresh tea and a great brass kettle of boiling water, so one's glass might be replenished as often as one pleased. Tea was the only drink served. The attendants also would bring around trays of Chinese "chow" in small bowls, that the coolie element ate with great gusto, and Chinese cakes, that looked better than they tasted. The mandarin oranges, crystallized fruits and roasted chestnuts we found much more to our taste. The Chinese custom of providing each person with a steaming wet napkin was odd, or rather the oddness consisted in the manner the napkin is used for a complete face wash. I even saw one Chinaman take off his cap and wash the top of his head. Needless to say, this custom only applies to men. I noticed that the singing girls held up only three fingers, the only available ones, for their maids to manipulate, the thumb and little finger being useless. The thumb is covered with rings, and the nail of the little finger is about an inch long, and over it is worn for protection an ornament made of gold or silver filigree. It seems to be the ambition of Chinese women to make themselves as helpless as possible.

Owing to the jarring, nerve-racking music, we came away before the close of the performance. The exit is toward instead of away from the stage. As we reached the front entrance I turned and had a full front view of the audience. The picture I carried away with me was of the singing girls making a special attempt at vivacity and coquettishness, for the benefit, perhaps, of several mandarins' sons who had just arrived. These young men, in their fur-lined satin garments, looked smilingly around, apparently well pleased with themselves and their surroundings. The coolies, occupying the lower floor gallery, were enjoying their "chow," cigarettes and gossip. The only people that were giving undivided attention to the actors on the stage and looked as though they were not enjoying themselves, were a dozen or so middle-class Chinamen with their wives, sitting in the upper gallery. They were very solemn indeed.

JESSIE C. SHELDON.

ACTORS' CHURCH ALLIANCE SERVICE.

The ninth regular service of the Actors' Church Alliance occurred at St. Chrysostom's Chapel in this city on Sunday evening, the Reverend George W. Shinn, D.D., of Boston, being the preacher. He ably discussed the teaching function of the stage, and said in part: "All phases of life should not be portrayed on the stage. The range of the playwright is large enough without his stooping to the portrayal of the low and the vile. No play should ever offend public decency no matter what the lesson which may be drawn from it or how profitable it may be from a financial standpoint."

"We cannot deny that many modern plays are feeble indeed, and possess but small literary value. We cannot deny that venturesome experiments are made in adapting foreign plays. It is deplorable, too, that there should be the loss of appreciation of the great dramatists. Nor can we deny that as we compare the productions of to-day with those of ten years ago there are evidences which look like degeneracy. What is to be said? Well, we find some encouragement when we think of the great success of those sweet and wholesome plays which have swept triumphantly over the country. Some of them have held the boards for months at a time in large cities, and they are sure of audiences whenever they are presented. It is really an encouragement to know that plays of this character have been popular. And then we get still more encouragement when we know that the average American is averse to whatever is coarse and degrading. There may not always be the most refined taste, but our American people are not brutalized, nor will they long accept the gilded impurity which may delight others. There will surely be a reaction against the questionable plays which have neither presented good literature nor bad morals. If such plays survive the period when patronage is secured through mere morbid curiosity, they will be relegated to the low theatre where the roughs and toughs disport themselves. The time will come when, whether an average American audience can appreciate good literature or not, it will not tolerate a vicious play. The rule will be adopted in many theatres which to-day is adopted in some—Nothing to offend good morals. Nothing to offend good taste."

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PERSONAL.



FEALY.—Maude Fealy, whose portrait appears above, will enjoy the distinction next season of being the youngest leading woman on the American stage, she having signed to occupy that position with William Gillette. Off the stage Miss Fealy is a slender slip of a girl, almost childlike in appearance; but in portraying character she deportes herself with the naturalness and composure of a star of long experience. Possessing a beautiful, expressive face, a voice of musical timbre, well modulated and of fine carrying quality, with all the ambition of youth, combined with the intelligence of matured years, with natural and charming methods, Miss Fealy is singularly blessed with everything to assure her a successful career. Many flattering offers have been made for her services for next season, among them being one from E. S. Willard, who wishes her to join him in London. She was also offered the leading female part in Mr. Litt's production of Caleb West, and Lydia in *Quo Vadis*. She will prove a valuable acquisition to Mr. Gillette's company.

EUGENE.—Max Eugene, now in Germany, has been engaged by George Musgrave for a six months' Australian tour in English grand opera. Sailing from London on Aug. 20.

HACKETT.—James K. Hackett will continue to appear next season in *The Pride of Jennie*, and probably will not be seen in *Richard Carvel*, that dramatization being likely to fail to the share of a special company, following Mr. Hackett's autumn engagement at the Criterion Theatre.

KENDAL.—Mr. and Mrs. Kendal are resting in their country seat in Yorkshire, England. Their next tour will begin Sept. 10.

ARCHER.—Belle Archer's new play for next season, written by Forbes Dearman, will be called *Joss of the Bar Z*. It is a drama of Western ranch life and will have an elaborate production. Miss Archer's tour will be directed again by Fred E. Wright.

DAKRE.—Frances Drake and Graham Rice, a New Orleans newspaper man, were married on June 13, at Rochester, N. Y.

MACDOWELL.—Melbourne MacDowell and Wilhelmina Maria Wilton, non-professionals, were married on June 15 at Newport News, Va.

REMENTYL.—Adrienne Remenyi, daughter of the late Edouard Remenyi, was married on June 1 to Horweth von Ende, a member of the Berlin Philharmonic Orchestra.

CONRAD.—Heinrich Conradi has received from the German Emperor the Crown Order of the Third Class for merits in furthering German art in America.

DAVIES.—Jessie Bartlett Davis made her vaudeville debut at the Masonic Temple Roof Garden, Chicago, on Sunday, and will play the week for \$1,000, that she will donate to the Actors' Home. It is probable that she will remain in vaudeville.

IRVING-TERRY.—Sir Henry Irving and Ellen Terry reappeared at the London Lyceum on Saturday, reviving *Olivia*. There was a crowded house and a most cordial welcome for the players.

KELLELL.—F. C. Whitney on Saturday signed a contract to star

ASPECTS OF ENGLISH DRAMATIC CRITICISM.

Playgoers have been divided into two classes, those who go to see, and those who go to be seen. The English dramatic critics are in a parallel case. Half of them write about themselves, half about the drama. Those who write about themselves are disciples of Clement Scott and George Bernard Shaw (classification gives us strange bedfellows); the objective school has for its leader William Archer, the stern, rigid analyst of states of mind, the literary surgeon, who, with judicial impersonality, applies the dissecting knife to playwrights and players. It is true that Mr. Scott will now and then forget his emotional speech and lay down the law with priestly impersonalism. Mr. Archer, too, when the humor takes him, will don the professional mantle and talk like a man and a brother. But these eccentric motions are not to be regarded in any other way than as signs of human frailty. Who realizes his ideal? "No one is infallible, not even the youngest of us," as Professor Jowett once remarked. I have instanced Mr. Archer and Mr. Scott because they are the recognized leaders of schools of dramatic thought on the other side. Mr. Scott's presence in New York in no way affects the issue. It may be that Mr. Joseph Knight is a better example of the impersonal critic than Mr. Archer, but in the austere seclusion of the *Times* office more an abstraction than a creature of flesh and blood, he never became a fighting power like the young man from the north of Tweed. Both critics, Mr. Archer and Mr. Scott, have an army of good haters among the profession, and should appreciate David Harum's saying that "A reasonable amount of fleas is good for a dog—they keep him fit and strong." Mr. Scott's latest excursion into the field of controversy is too fresh in men's minds to need to be dwelt upon. Throughout his whole career he has been something of a storm center. Many are the artistes who cannot speak his name calmly. Mrs. Kendal is one of the number, and all because the poor man had the audacity to suggest that Tom Robertson's grave ought to be kept tidy. In a frenzy of indignation Mrs. Kendal had the offending *Telegraph* cast into outer darkness by the page boy—she would not touch it herself. Mr. Scott kept his temper, the actress raged, and the public smiled. But in the morality of the stage squabble, "Inclement Scott," as people call him on mornings when the critical barometer is at "stormy," was nearly swept away by a tempest of his own raising. He complained that his words were misunderstood, or, worse still, wilfully misinterpreted, and that nothing was further from his mind than a wholesale attack on ladies and gentlemen of the stage. Now that the heat of debate is over people are ready to admit that Mr. Scott was not the careless libeler his detractors made him out to be. A charge of loose living against a whole class must, of necessity, be untrue. This is so obvious now that people decline to believe Mr. Scott ever laid it. They are sure he never meant it. I touch on this matter with intention, for it was Mr. Scott's impulsiveness—his distinguishing trait as a critic—which exposed him to the attacks of his enemies. Mr. William Lorraine once tersely summed up Mr. Scott as a "gusher." Mr. Lorraine is a representative of a past generation of actors. He played with Macready when Mr. Scott had not learned to lisp the alphabet, much less to let his pen flow curiously in vitriolic English. "We discount all that Mr. Scott writes," he said, "because, when a virtue in play or player strikes his fancy, he is blind to everything else, and when he detects a vice he can't, for the life of him, see any virtue to make up for it." Impulsiveness is the keynote of the Scott school, and it earned for their leader the title of "King Critic of the Philistines," a name coined by Lady Violet Greville, writhing under an adverse criticism of her adaptation of "Poirier." The impulsive school never distracts its impressions; it is troubled by no misgivings as to its own infallibility. When George Bernard Shaw said he preferred Ibsen to Shakespeare, he spoke on impulse; he never stopped to think. At least I am willing to give him credit for the omission. He, too, is an impulsive—an impulsive plus a cynic, with a maximum of brilliancy and a minimum of common sense. The British public is quite equal to the task of appraising him at his proper value.

It discounts his paradox as instinctively as it takes a percentage off Mr. Scott's praise or blame. It enjoys Mr. Shaw's handiwork of sophistries; it likes to be told (part of it, at least) that women are just the same as men, only not so well educated; but it can never be induced to take him seriously, whatever he may say. I have heard it said that London managers hate "G. B. S." as much as—you know the orthodox comparison. Do not believe it. Theatrical managers only dislike what they fear, and they no more fear Mr. Shaw than the hull of the *Etruria* fears the onslaught of a glittering-scaled mackerel. "G. B. S." is the Puck of criticism. Nay, sometimes I am inclined to look on him as a wanderer from some other world—a world where all the passions are reduced to terms of mind and intellect is a toy. Between the Scottists (not that Mr. Scott is a Dunc) and the Shawnees, on the one hand, and the Archeites on the other—stern rationalists all—there is a critic who is emotionalist and thinker rolled into one. I mean Mr. A. B. Walkley, the disciple of Jules Lemaire. By the way, speaking of Lemaire reminds me of another Jules—Jules Janin—of whom I am inclined to think Mr. Shaw is a reincarnation. "Do you know why I have lasted twenty years?" asked Janin. "Simply because I change my opinions every fortnight. If I were always saying the same thing my *fusillons* would lose all its flavor; my readers would no longer be eager to see what I write." Certainly Mr. Shaw changes his opinions once a week, and that rather goes against my theory of spirit transfer. But we are immediately concerned with Mr. Walkley. An impressionist and a subjective, he avoids the errors of the impulsives by referring his ideas to a scholastic standard, not the high and dry canon of the Aristotelians, but the humane, ever widening canon of common sense—the dramatic gospel of which Francisque Sarcey was chief apostle. Without sinking to the literary wantonness of George Bernard Shaw, Mr. Walkley modestly puts forth his work as the reflection of a passing mood, not as a final and definitive judgment. Matthew Arnold held that a criticism was the reflection of a single mood. These are true words when applied to Mr. Scott or Mr. Shaw, true in a minor degree in reference to Mr. Walkley, not true at all of Mr. Archer. Mr. Scott translates into flamboyant prose the feelings which a play has aroused within him; Mr. Shaw plays hattie-dore and shutticeock with the conceits of his vagrant fancy; Mr. Walkley tells you what he feels and tests his

impressions by tradition and common sense; Mr. Archer reasons in the dry light of eternal truth. On Mr. Scott's palette there are only two pigments, couleur de rose and black; he is the melodramatist, the painter in primitive lights and shadows, turned critic. But Mr. Archer is a critic of another order. He weighs his judgments in an aesthetic balance of the most delicate sensibility. His essays are written in the sweat of the brain; his judgments are set down with the grave sense of responsibility of one whose book is to be the dramatic lexicon of generations yet unborn. The concatenation of his ideas is so severe that he often has to ponder for half an hour or more before he dares to put pen to paper—such is the potency of that first sentence over what follows. He writes in the spirit of a workman inscribing a milestone on the high road of dramatic fame.

And what influence do these writers exercise upon the British public? Mr. Archer has been happily described as an "influence of influences." No dramatic critic in the United Kingdom speaks to students of the drama with an authority equal to his. His unsurpassed knowledge of dramatic literature, the catholicity of his sympathies, the tenacity of his logic, and his almost aggressive honesty compel respect even from those who regard him as a crank—and they are not few. As for Mr. Shaw, his office is not to convince, but to divert by brilliant casuistry. He is the playmate of the gods, the boon companion of those who look upon life as an elaborate farce. Mr. Walkley moves in a larger orbit. His essays are read by connoisseurs and scholars. But his judgments are too literary to have any weight with the masses. One man alone of all England—it is as a transplanted Englishman he is listened to by Americans—is regarded by London managers as a factor to be taken note of in the economy of the box-office. That man is Clement Scott. For good or ill his word has been a power for a whole generation. When he lauded to the skies that fustian melodrama, *The Sign of the Cross*, middle class England hearkened to his words as to an oracle. Mr. Wilson Barrett played the role of Christian apologist to crowds of enraptured sentimentalists. The still, small voice of Mr. Archer, condemning the trash in words of deepest scorn, was unheard save by the Barrett clique, who turned up the whites of their eyes in pious horror. Who, they asked, was this blasphemous Northerner that should dare to ban where Mr. Gladstone had blessed? Were not the stalls filled nightly with clerical playgoers—authorities on the drama, all of them? Mr. Scott's influence has been great because his ideal is that of the middle class. He never writes above the heads of his readers; he never talks the jargon of the literary workshop; he is the bourgeois critic *par excellence*. Yet it is to Mr. Scott that England owes, if not the art, at least the vogue of descriptive criticism. His picturesque notices, whatever their faults, are as great an advance in sympathy, in breadth of view, in warmth of coloring, on the academics of the old school as the eclectic impressionism of Mr. Walkley and the rationalism of Mr. Archer are upon the work of the word painters.

With the exception of a little band of writers, mostly located in London, the dramatic critics of England take a distinctly lower stand than original thinkers than do those of America. The criticism of the great provincial towns of the United Kingdom will not bear comparison with that of Boston and Chicago. The men rarely go outside the conventional rut. They write journeyman notices, consisting for the most part of a résumé of the plot, with a few lines of preparatory matter, and a tail-piece of generalities about the acting. Not that there is any lack of brilliant writers. The prevalence of hack work is principally due to the attitude of the British auditor, who looks on dramatic criticism with a cold eye, as something which only interests the few and shuts out good "news." When John Oxenford, of *The Times*, said his say, and ruffled the feathers of a well-known actor, Mr. Delane took the cold, commercial view of the matter, closed the correspondence, and told his critic in future to confine himself to amiable platitudes. The instance is an old one; but the attitude of Mr. Delane is the attitude of the average English editor to-day. In some of the most important cities criticism is entrusted to men whose knowledge of the drama is of the most haphazard kind. Here and there, however, you find a man who knows something of stagcraft and dramatic construction. Such an exception is Mr. Edgar Pemberton, of Birmingham, known on this side as the collaborator of Bret Harte in *Sue*, and the author of biographies of John Hare, Sothen, and the Kendals. Mr. Pemberton is not a "modern." He rarely enters into questions of psychology, but views a play in the old, rudimentary aspect of an action arising from the contrast of character. It is criticism by rule of thumb, but in expert hands it may go far. When, however, the drama is complicated by problems indicating a new conception of the meaning and aim of art, then to any one who lives in the atmosphere and spirit of the time, the criticism of men like Mr. Pemberton and Mr. Scott seems old-fashioned and inadequate. I write this with all good will and respect for men who, whatever their attitude toward dramatic art in its later phases, have done yeoman service for the stage. I shall make my meaning clearer when I state that Mr. Pemberton has never been able to follow Mr. Pinero in the later developments of his genius, and looks back with regret to the simpler ideals of Robertson and Byron. Mr. Scott, if he would confess, is probably of the same mind. But Mr. Archer, Mr. Shaw, and Mr. Walkley have moved with the times. To them the play is more than a struggle of hero and villain with comedy interludes; more than a story of the "tea cup and saucer" type. The new criticism in England to-day is the veracious echo of contemporary thought; it is affected by Ibsen and Maeterlinck. It views passion and sentiment through the eyes of psychologists like Theodore Ribot, and humanitarians such as Tolstoi, Hardy, and Gabriele d'Annunzio. I am conscious that my division of the English critics into impulsives and rationalists is, in a measure, arbitrary. But all classification is, of necessity, more or less unsatisfactory. Even Mr. Scott, the sworn enemy of the morbid and unwholesome in the drama, translated a set play in the Denise of Dumas fils. Yes, and Miss Nethersole was the artist for whom he did the work. Speaking of Miss Nethersole reminds me that that clever actress's mission as interpreter of soiled doves is not so well understood in England as it is here. Few of the critics on the other side have got beyond the view that it is the sphere of an actress to amuse and to distract. The idea that she may be an instrument in the elucidation of the science of life

has only occurred to the silent few, and to the general public not at all.

J. EDWARD MASON.

THUS CONSCIENCE DOETH MAKE COWARDS.

The following narrative concerns a well-known comedian, and, barring the substitution of fictitious names for obvious reasons, is an absolutely true story.

It was during a season when Sam Jenkins had been without an engagement and his finances were correspondingly low. He came home one day much dispirited, after a futile round of the theatrical agencies, when his wife, a mild mannered woman, said tentatively: "Do you know, Sam, I feel like eating some soft-shell crabs?"

"You do, do you?" rudely bellowed her spouse. "What on? A nice thing to feel like when you know I'm broke."

"Oh" hastily interposed Mrs. Jenkins, "I have some money, Sam." Saying which she handed him a silver dollar.

"Well, that's different," replied her husband. "I'll see if I can get you some."

Taking the dollar, he left the house. On the next block he met Tom Roberts, another comedian out of employment.

"Hello, Tom."

"Hello, Sam, how's your luck?"

"Pretty tough, thank you. Been hunting an engagement all morning with the usual result."

"That's just my story. Come let's have a drink and forget our troubles."

The drink was had. In fact, several drinks were had, until the bill amounted to eighty cents. Tom ransacked his pockets, but all he could produce was a few pennies and what looked like a silver dollar.

"I guess you'll have to make good, Sam. This is all I have," pointing to the pennies.

"What's the matter with the dollar?" asked Sam.

"Well, you can have it if you can palm it off. I've taken all the chances with it that I'm going to."

"That's easy. Give it to me." He pocketed the counterfeit coin and threw down his wife's dollar on the bar. "Set 'em up again," he said to the barkeeper, and the balance to his credit was thus blown in.

Sam left Tom at the corner and appeared in the presence of his wife with a much abused air.

"I say, Mary, that's a fine job to put up on a man. Do you want to have me judged for shoving the queer?" And he threw the leaden coin on the table.

"Why, Sam, what's the matter?"

"Matter! I must have been blind not to have noticed this fake, for no man with half an eye would be fooled by that coin."

"You don't mean to say it's counterfeit?" cried his wife in a panic.

"Counterfeit! Well, you're too easy, to let any one work that off on you. Where'd you get it?"

"What a shame!" cried his wife in tears. "I got that at Macy's yesterday. I bought a feather and gave the girl a ten dollar bill and this was among the change. I'll go there the first thing in the morning and give them a piece of my mind."

"Well, you'd better," contemptuously replied her husband.

Early the next morning she started out accompanied by her husband. When they reached the store she said: "Come in with me, Sam. They may want to deny having given it to me."

"No, I guess not," said Sam. "I'll finish my cigar out in the street. Don't be long." She went right up to the girl who had waited on her.

"Do you remember my buying a feather here day before yesterday and giving you a ten dollar bill?"

"Yes, madam."

"Well, here's what you gave me among the change," throwing down the counterfeit coin.

"Is that possible?" queried the clerk, looking doubtfully at the dollar. "Why, this is a counterfeit!"

"Of course it is. It's strange you didn't notice it when you gave it to me."

"This is the first time I've ever known this to happen. I'll call the floorwalker. Cash!"

The floorwalker was summoned and the case was explained to him.

"My dear madam," said he, "in all the years that I have been connected with this establishment I have never heard of a case of our receiving or issuing counterfeit money. Are you sure you got it here?"

"Why, certainly," indignantly replied Mrs. Jenkins. "Why else should I return it to you?"

"Very strange," muttered the floorwalker. "I'll refer this to the superintendent." That functionary was called and the situation made clear to him.

"Why, madam," said he, after hearing the charge, "it's a moral impossibility that R. H. Macy and Co. could have issued that coin, but since you seem to be so positive, I will take you to the cashier and see what can be done about it."

By this time the poor woman was so worked up by the implied doubt of her honesty that she could only with difficulty contain herself.

"The idea!" she exclaimed. "You don't suppose I've come here to cheat your firm out of a dollar."

"Certainly not," apologized the superintendent, and then conducted the excited claimant to the cashier's desk. When the cashier heard the complaint his professional pride was aroused. He explained to Mrs. Jenkins, now trembling with suppressed excitement, how utterly impossible was such a mistake.

"Every coin, madam," said he, "that comes into our hands is weighed or measured by this device that you see here," pointing to an elaborate mechanical contrivance on his desk, "and I would be prepared to take an oath that we never received or passed that coin." This was too much for the unfortunate Mrs. Jenkins. She burst into hysterical sobs that attracted crowds from every part of the store. The superintendent, realizing the awkwardness of the situation, held a hurried consultation with the cashier. He then approached the sobbing woman, who was now surrounded by a crowd of female sympathizers, and, handing her another dollar, said: "To show you, madam, that we do not suspect your honesty in this matter, we have decided to make good your loss, but we would ask you in future to examine your change before leaving the store."

It was some time before Mrs. Jenkins had quieted down sufficiently to leave the establishment. As she came out she met Sam, who was calmly pacing up and down finishing his cigar.

"Well, did you get it?" he inquired coolly.

"Did I get it?" triumphantly repeated his

wife. "Well, I should think so," holding up her trophy.

"You're a wonder, Mary. Tom Roberts, who gave me that coin, has been doing his best for a year to get rid of it, but he couldn't work it."

The next morning's mail brought an envelope to Macy's containing a dollar bill and a sheet of paper with only the words, "Conscience money." HECTOR ROSENFIELD.

MANAGER GAREN A LIFE SAVER.

Manager William Garen, of Haylin's Theatre, St. Louis, who is stopping at the Hotel Bingham, Atlantic City, became a hero on Saturday afternoon by saving the life of Mayme Parke, proprietor of the hotel. Mr. Garen and Mrs. Parke had gone in bathing at the foot of Virginia Avenue. Mrs. Parke had gone beyond the ropes and though she is an excellent swimmer, she found that the tide that was then going out was too much for her.

She called to Mr. Garen for assistance. At first her predicament was not taken seriously by Mr. Garen, but Mrs. Parke was seen to sink once and then he knew it was not a joke. He struck out for her and reached her as she was going down the second time. He held her head above the water and swam to shore with his now unconscious burden.

The incident was witnessed by hundreds of people on the board walk, who heartily cheered Mr. Garen. Mrs. Parke was removed to one of the stores near by and medical assistance summoned, after which she was conveyed to the hotel. She had entirely recovered from the shock yesterday.

A WEDDING ANNIVERSARY.

Mr. and Mrs. J. J. Dowling celebrated their sixth wedding anniversary on June 15 at Patchogue, L. I., in a charming manner. At about eleven o'clock in the morning Mr. and Mrs. Dowling, with their invited guests, left the Dowling cottage on Ocean Avenue, aboard a tally-ho bound for a drive. Taking the Oakdale Road, they passed through Blue Point, Bayport and Sayville, arriving at "Idle Hour," W. K. Vanderbilt's beautiful country seat, at one o'clock, where the party stopped for an hour or so, enjoying a luncheon.

After luncheon the party again boarded the coach and continued on their drive through Long Island. It was an ideal day, and on the return all agreed it was the happiest day spent in years. Mr. and Mrs. Dowling received many useful and costly presents. The guests were Mr. and Mrs. Charles J. Stine, Mr. and Mrs. I. P. Wilkerson, Mr. and Mrs. William T. Bryant, Oliver Evans, Maud Amber, Ida Burrows, Gusie Ciccia, Ethel and Florence Bailey, Mr. Sharp, and Mr. Bailey.

HONORED BY THE AMARANTH.

Helene Wintner, daughter of Rabbi Leopold Wintner, of Temple Beth Elohim, Brooklyn, was the guest of honor at a dinner given by the Amaranth Society in the Montauk Club House in that city on the evening of May 31. A short time ago it was announced that Miss Wintner, who has been one of the amateur stars of Brooklyn, would adopt the professional stage. Miss Wintner began to act with the Amaranth Society in 1892, and she has since distinguished herself in thirty-four different parts in productions by the society. The company that did Miss Wintner honor on the occasion of the dinner referred to was a brilliant one, including many persons prominent in Brooklyn. At the conclusion of the speechmaking a silver purse containing \$100 in gold was presented to Miss Wintner, who carries to the professional stage the good wishes of a host of friends.

"HARLEQUINADE."

The Mirror has received from J. M. Leveque, editor of *Harlequinade*, New Orleans, a neat booklet, entitled "Harlequinade," containing a collection of aphorisms, maxims, epigrams and vagrant verses which have appeared in *Harlequinade*, written by Henry Rightor, of the staff of that spirited and quaint journal. The little volume is unique in the style of its print and binding, and its contents are original and highly suggestive. Mr. Rightor has a wit and a philosophy all his own, and his work well repays the reading.

SPOTS ON THE SUN.

CURRENT AMUSEMENTS.

Week Ending June 22.

Manhattan Borough.

METROPOLIS (Third Ave. and 14th St.), Closed Sat., May 5.
 OLYMPIC (3rd Ave. at 18th St.), Closed Sat., May 19.
 HARLEM OPERA HOUSE (39-311 West 125th St.), Closed Sat., May 19.
 HURTING AND SHAMON'S (39-311 West 125th St.), Closed Sat., June 2.
 PROCTOR'S HARLEM (125th St. nr. Lexington Ave.), Closed Sat., May 12.
 ST. NICHOLAS GARDEN (Columbus Ave. and 68th St.).
 THEATRE OF MODERN CONCRETE—3d Year—4d Week.
 LENOX LYCEUM (Madison Ave. and 68th St.), THE MIKADO, PHOENIX PALACE (68th St. between Madison and 5th Aves.), Closed.
 ASTOR, CONTINUOUS VAUDEVILLE—2d to 10:45 p. m.
 CARNEGIE HALL (Seventh Ave. and 57th St.), Closed.
 NEW YORK (Broadway and 68th St.), QUO VADIS—11th Week—8d to 8d Times.
 CHERRY BLOSSOM GROVE (Broadway and 46th St.) Opened Mon., June 4—VAUDEVILLE—3d Week.
 CHINATOWN (Broadway and 46th St.), Closed Sat., June 9.
 SHEPPARD LYCEUM (2d West 46th St.), Closed.
 VICTORIA (Seventh Ave. and 43d St.), Closed Sat., April 28.
 VICTORIA ROOF, Opened Mon., June 4—VAUDEVILLE—4d Week.
 REPUBLIC (26-311 West 4th St., adjoining The Victoria). now building.
 AMERICAN (Eighth Ave., 43d and 44th Sts.), Closed Sat., June 9.
 MURRAY HILL (Lexington Ave. and 41st St.), Closed Sat., June 9.
 BROADWAY (Broadway and 41st St.), Closed Sat., May 12.
 MENDELSSOHN HALL (115 West 60th St.), Closed.
 EMPIRE (Broadway and 60th St.), Closed Sat., May 19.
 METROPOLITAN OPERA HOUSE (Broadway, 38th and 39th Sts.), Closed Wed., April 26.
 CASINO ROOF (Opened June 9—VAUDEVILLE—3d Week).
 K.N.C. KERHOUER (Broadway and 39th St.), Closed Sat., May 19.
 HERALD SQUARE (Broadway and 39th St.), Closed Sat., May 5.
 GARRICK (33rd St. East of Sixth Ave.), Closed Sat., June 16.
 KOSTER & BIAL'S (145-149 West 38th St.)—Closed.
 KOSTER & BIAL'S ROOF—Opened June 5—VAUDEVILLE—4d Week.
 SCHLEY (West 38th St.), Closed Sat., April 26.
 MANHATTAN (286-197 Broadway), Closed Sat., May 12.
 THIRD AVENUE (Third Ave. and 38th St.), Closed Sat., June 2.
 BIJOU (125th Broadway), Closed Sat., April 26.
 WALLACE'S (Broadway and 38th St.), Closed Tues., May 29.
 DALY'S (Broadway and 38th St.), Closed Sat., June 2.
 WEIR & FIELD'S (Broadway and 38th St.), Closed Sat., May 2.
 COMIQUE (Broadway and 38th St.), Closed Sat., April 26.
 PROCTOR'S FIFTH AVENUE (Broadway and 29th St.).
 CONTINUOUS VAUDEVILLE—12:30 to 11:45 p. m.
 GARDEN (Madison Ave. and 25th St.), Closed Sat., May 12.
 MADISON SQUARE GARDEN (Madison and Fourth Aves., 26th and 27th Sts.), Closed.
 MIDNIGHT (312-314 Eighth Ave.), Closed Sat., May 26.
 MADISON SQUARE (20th St. nr. Broadway), Closed Sat., April 26.
 LYCEUM (Fourth Ave. bet. 26th and 27th Sts.), Closed Sat., May 12.
 EDIN MUSÉE (28th St. nr. Sixth Ave.), FIGURES IN WAX—CONCERTS AND VAUDEVILLE.
 PROCTOR'S (28th St. bet. Sixth and Seventh Aves.), CONCERTS AND VAUDEVILLE—12:30 to 11:45 p. m.
 GRAND OPERA HOUSE (Eighth Ave. and 28th St.), Closed Sat., June 2.
 IRVING PLACE (Southwest cor. 13th St.), Closed Mon., April 26.
 FOURTEENTH ST. (14th St. nr. Sixth Ave.), Closed Sat., May 12.
 KEITH'S (East 14th St. or Broadway), CONTINUOUS VAUDEVILLE—12:30 to 11:45 p. m.
 ACADEMY (Living Place and 14th St.), Closed Sat., June 9.
 TONY PARFORT'S (Columbus Ave. and 14th St.), CONTINUOUS VAUDEVILLE—2d to 11:45 p. m.
 DEWEY (28-32 East 14th St.), Closed Sat., June 2.
 STAR (Broadway and 13th St.), Closed Sat., June 2.
 GERMANIA (145 East 8th St.), Closed Mon., May 7.
 LONDON (225-25 Bowery), Closed Sat., June 9.
 PEOPLE'S (180-200 Bowery), THE HEBREW DRAMA.
 MINER'S (100-100 Bowery), Closed Sat., May 26.
 THALIA (46-48 Bowery), Closed.
 WINDSOR (48-52 Bowery), Closed.

Borough of Brooklyn.

ACADEMY OF MUSIC (128 to 194 Montague St.), Closed Sat., June 2.
 PARK (28 Fulton St.), Closed.
 HYDE & BEHRMAN'S (34-32 Adams St.), Closed Mon., May 26.
 NOVELTY (Driggs Ave. and South 4th St.), Closed Mon., May 26.
 GRAND OPERA HOUSE (Elm Pl. nr. Fulton St.), Closed Sat., June 2.
 PAYTON (Loc. Ave., opposite Taylor St.), Now Being Rebuilt.
 UNIQUE (94-96 Grand St.), VAUDEVILLE—5th Week—Summer Season.
 CRITERION (Grand Ave. and Fulton St.), Closed.
 ALEXANDER (45-48 Bedford Ave.), Closed Sat., April 26.
 STAN (29-31 Bedford St., nr. Fulton St.), Closed Sat., June 16.
 EMPIRE (21-25 South 6th St.), Closed Mon., May 7.
 COLUMBIA (Washington, Tilbury and Adams Sts.), Closed Sat., May 5.
 GAYETY (Broadway and Middleton St.), Closed Sun., May 26.
 LYCEUM (Montrose Ave. and Leonard St.), Closed Sat., May 26.
 BIJOU (Smith and Livingston Sts.), Closed Sat., May 19.
 MONTAUK (96-98 Fulton St.), Closed Sat., June 2.
 MUSIC HALL (Fulton St. and Alabama Ave.), Closed Sun., May 12.
 ORPHEUM (Fulton St., Rockwell Pl., Flatbush Ave.)—Now Building.
 FOLLY (Graham Ave. and Debevoise St.)—Now Building.

BUFFALO'S NEW THEATRE.

Buffalo's new half million dollar theatre is nearing completion, and judging from all reports it promises to be one of the handsomest amusement houses in the country. It is built on the site of the old Music Hall, is on the ground floor, and is absolutely fire proof. Messrs. Eisenhart and Johnson, of Buffalo, are the architects.

The house will have a capacity of nearly 2,000, the lower floor and balcony being seated with mahogany opera chairs richly upholstered in red leather. The prevailing decorative scheme is of the time of Louis XV, white and gold and a liberal use of marble in various colors.

One of the striking decorative effects will be the immense oil painting occupying the soffit of the proscenium arch. It is allegorical of the drama, representing an open dome to the blue sky, and is pictorially reminiscent of the old Globe Theatre of Shakespeare's time. It is claimed to be the finest piece of decorative work of its kind in the United States. G. B. Brigman, one of the authors of this work, was for six years a pupil of Gérôme in Paris, and at the age of nineteen took the coveted Prix d'Atelier. He is at present in charge of three life classes of the Art Students' League, of New York. His collaborator, W. Frazee Strutz, studied under Julian also in Paris, and is well known in the world of art. The drop curtain will also be painted by the same artists. Following are the stage dimensions of the new theatre: Width proscenium opening, 35 feet; height proscenium opening, 36 feet; footlights to back wall, 49 feet; curtain line to footlights, 3 feet; distance between side walls, 88 feet; distance between fly girders, 55 feet; depth under fly gallery, 32 feet; no grooves; stage to rigging loft, 92 feet; depth under stage, 7 feet; number of traps, 4; scene room, 20 x 30'; dressing rooms, 27.

John Laughlin, who also controls the Lyceum Theatre, Buffalo, and the International Theatre, Niagara Falls, holds the lease of the new theatre and announces the opening for the latter part of August or first week in September. The new theatre has not yet been named.

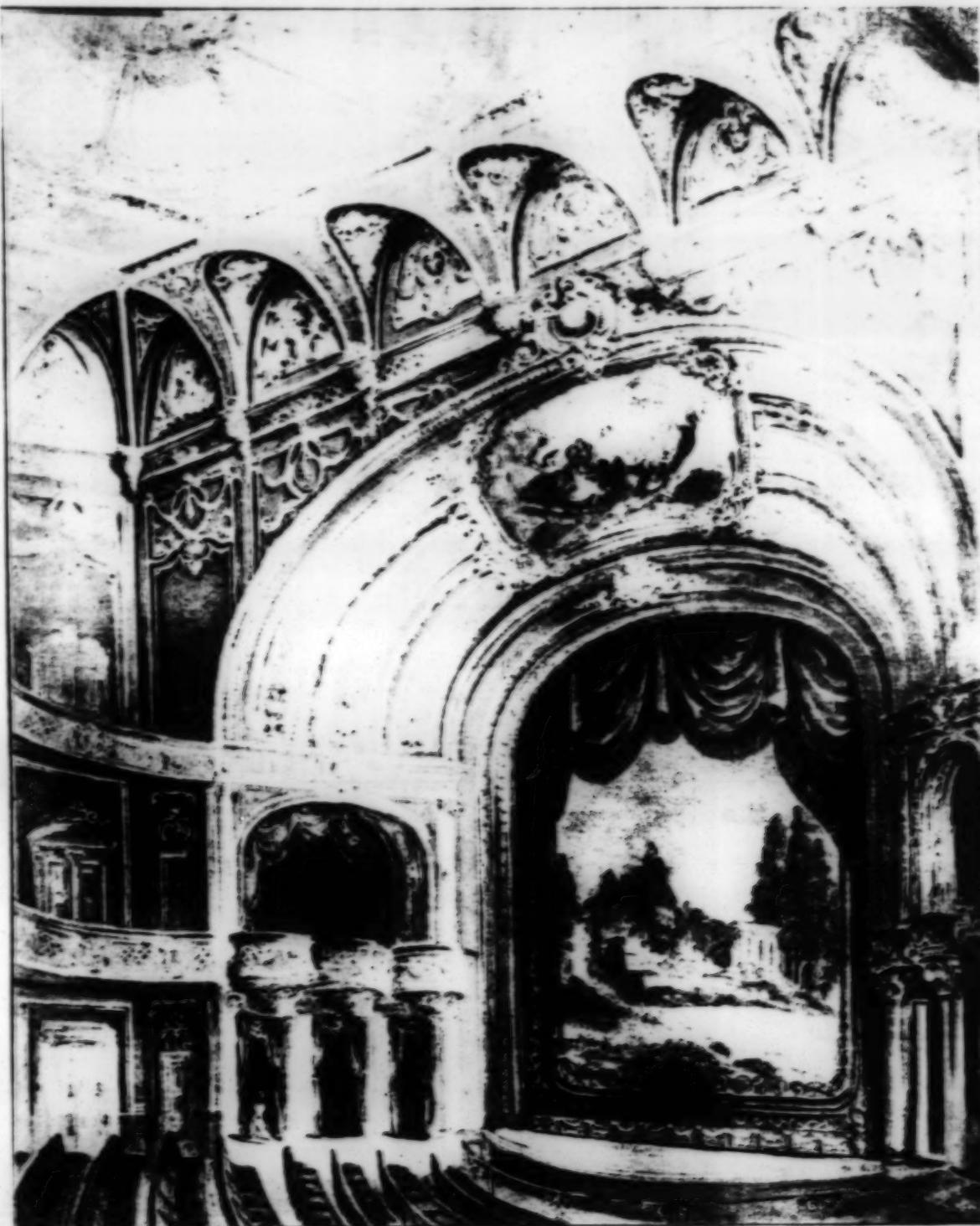
LENOX LYCEUM OPERA SEASON.

George A. Blumenthal's Opera company opened last evening at the Lenox Lyceum in this city for a Summer season, presenting The Mikado before a large audience. The cast included May Fliss, Estelle Wilmette, Bertha Hayden, Hattie Arnold, George M. Tatman, William Blainell, Edwin A. Clark, and Robert E. Graham. The performance will be reviewed in the next issue of THE MIRROR. A double bill, Pinafore and Cavalleria Rusticana, is the underline.

MUSIC NOTES.

J. V. Gottschalk, for sixteen years associated with leading musical artists, and for several years business manager of Madison Square Garden, has entered the managerial field, and has opened an office in the Revillon Building, in this city.

Another son of the Strauss family is gaining fame in Germany. He is Johann Strauss, 3, but is the son of a Johann. His father is Johann Strauss, the present Imperial Music Director of Vienna, who will give a series of concerts in the United States next fall under management of Rudolph Aronson. Johann III is young, but is said to display the talents of his great predecessors, promising to become a musician and a conductor worthy to follow in the footsteps of his talented father.



BUFFALO'S NEW THEATRE.

LETTERS TO THE EDITOR.

Dr. Morgan Explains.

WESTFIELD, N. J., June 15, 1900.

To the Editor of *The Dramatic Mirror*:

St. I beg to thank THE MIRROR for an exceedingly kind and temperate review of my "Study in the Warwickshire Dialect."

But I hope you will not think me captious if I express a disinclination to be credited at my time of life with writing another book to exploit the threadbare and preposterous theory of fifty years ago—viz., that Shakespeare could not have written his works because he could not have been in the Stratford grammar school—like that of the rest of the Elizabethan grammar schools, was "more babbledom and notions," a delusion?

I must have expressed myself very unfortunately to have given your esteemed critic such an estimation of my book as this.

Its purpose, I think, is to show that, if necessary, the Shakespearean (or at least a Warwickshirean) author could make his plays intelligible to Elizabethan audiences upon the idiom sonans in the pronunciation of certain vowels as pronounced in Warwickshire, an arbitrary pronunciation, by the way, as I tried, by grouping some pages of specimens.

(1.) Finding in every one of these plays occurrences of the Warwickshire dialect of their date.

(2.) Finding, in almost every one of them, puns, which depend for their intelligibility to Elizabethan and Jacobean audiences upon the idiom sonans in the pronunciation of certain vowels as pronounced in Warwickshire, an arbitrary pronunciation, by the way, as I tried, by grouping some pages of specimens.

My suggestion that, since neither this dialect nor this pronunciation could be traced in the first poem ever printed with a dedication signed "William Shakespeare," his authorship or a Warwickshirean authorship of this particular poem could not be proved by this same method, was only a minimized and subordinated argument, if an argument at all, and only collateral in any event to the gravamen of the book!

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VAUDEVILLE.

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IDA VAN SICLEN CO.

IN VAUDEVILLE, PRESENTING AN ORIGINAL SKETCH ENTITLED

A SPORTY EDUCATION

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and MARION SHORT

FOR TERMS, ETC., ADDRESS MIRROR OFFICE, NEW YORK.

MARGUERITE CORNILLE

The FAMOUS CHANTEUSE, whose triumphs on both continents need no comment,

WILL REMAIN IN THE UNITED STATES, IN VAUDEVILLE, SEASON 1900-1901.

NOW AT THE CHERRY BLOSSOM GROVE.

SOLE AGENT, ROBERT GRAU, 833 BROADWAY, N. Y.

VICTORY BATEMAN AND HARRY MESTAYER

IN W. S. GILBERT'S SWEETHEARTS.

NEW YORK SUN—Won the uncommon tribute of tears from a Vaudeville audience.—Franklyn Fyles.
NEW YORK HERALD—Great success.

Keith's, Boston, June 18.

Proctor's 23d St., June 25.

ADDRESS ALL COMMUNICATIONS TO HARRY MESTAYER, CARE DRAMATIC MIRROR.

When Do We Stop to Count Up?

CRAIG AND ARDELL MUSICAL COMEDIANS.

June 3, Ramona Park, Grand Rapids, Mich.

" 10, Riverside " Saginaw, Mich.

" 17, Wenona Beach, Bay City, "

" 24, Cedar Point, Sandusky, Ohio.

July 2, Seccanim Park, Galion, Ohio.

" 9, Hinman's " Mansfield, "

" 15, Olentangy " Columbus "

" 22, Clyffeside " Ashland, Ky.

" 29, Robinson " Ft. Wayne, Ind.

Aug. 6, Lake Erie Park, Toledo, Ohio.

" 13, Celeron " Jamestown, N. Y.

" 20, Grand Central Palace Roof, "

" 27, Pastor's Theatre, New York City.

Who wants us for next season? One to lead band or orchestra. One or both to play parts. Enough said.

Address as per route, or 203 East 59th St., New York City.

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE.

GENARO AND BAILEY

Delivering original goods in an expert manner.

JOSEPH HABT AND CARRIE DE MAR

"The most stunning women on the Vaudeville stage."—VIDE PRES.

ALEXANDRA

DAGMAR

Return to America season 1901-2. Address 26 Woburn Place, W. C., London, Eng.

THOS. J.

JOSEPH

DEMPSY, MITCHELL & CO.

Presenting
Silvia Walker's
latest tour.

A MAN OF CHANCE.

A Comedy
of Real
Life.
Address Agents.

EDWARD ESMONDE

Presenting in Vaudeville the Bright Comedy Sketch,

BILL TODDIE'S RECEPTION.

Introducing Mr. Esmonde in High-Class Vocal Selections.

Address Agents, or C. E. TUTHILL, Hyde & Bohman Am. Co., Brooklyn, N. Y.

JIMMIE BARRY

PRESENTING

MRS. WILKINS' BOY

Orpheum Theatre, San Francisco, June 24-25.



ERNEST HOGAN

Western Summer Tour Canceled.

One year's continuous work, Australia and Honolulu. Overworked. My physicians advise rest. **Thanking Managers** for time, and **Performers** who have written. Managers holding time and managers wishing time for **A COUNTRY COON**, season 1900-1901, please address till July 4,

Care NATIONAL PRINTING COMPANY, Chicago.

AFTERWARDS.

Care HURTIG & SEAMON, New York City.

NOTICE—Performers who have written write again.

DISSOLUTION OF PARTNERSHIP.

NOTICE TO THE VAUDEVILLE PROFESSION.

The Copartnership hitherto existing between JO PAIGE SMITH and CLINTON WILSON under the firm name of

WILSON & SMITH

IS HEREBY DISSOLVED BY MUTUAL CONSENT.

All existing Contracts will be fulfilled through the agency of CLINTON WILSON, No. 833 Broadway, N. Y. City.

MR. WILSON will continue to conduct a general agency business at the same address. MR. SMITH, on and after June 18, 1900, will act as the personal representative of Mr. F. F. Proctor, Mr. J. Austin Fyness, Mr. M. Shea, Mr. L. M. Greek and Mr. J. H. Moore, at the eastern offices of the Association of Vaudeville Managers, St. James Building, Broadway and 40th Street, New York City.

CLARICE YANCE

For Open Time

Address

GEO. HOMANS,

Broadway Theatre Bldg., N. Y.

JOHN W. WORLD

The Great Eccentric Dancer, who knows how to sing and act.

AT LIBERTY FOR NEXT SEASON

Now playing the Empire Theatre, Cleveland, assisted by Miss Hastings, in the funny sketch, KEEPING A DATE.

DAN AND DOLLY MANN

Presenting the only real rural act in Vaudeville.

Special Scenery—MANDY HAWKINS—By Danny Mann. A simple rustic story in which singing, dancing, comedy and pathos are intelligently blended.

THE BIG VAUDEVILLE AGENCY, N. Y. CITY.

FRANK BUOMAN AND ROSE ADELLE

"There was the greatest applause of the bill"—*Western Graphic*.

Los Angeles, Cal., May 26, 1900.

J. W. WINTON

THE HIT OF
THE SEASON

And McGINTY THE AUSTRALIAN LARRIKEN.

Tremendous hit on the Keith Circuit. RE-ENGAGED. Now booking for next season, thank you.

328 E. 14th Street, N. Y. City.

In taking one of her arms was broken, and she was otherwise injured.

Kathryn Osterman will produce a new sketch called "The Widow" at Keith's on Aug. 13. The sketch comedians posed for one of the important pictures in the photograph of the house last week showing how an actress makes up on the stage.

Frank Whiting, dancing violinist, has just finished a two weeks' vacation at Mt. Penn, N. Y., and Pa., and now plays in leading parks. This week he is at Lake Michigan Park, Glen Echo, Md., with Riverside Park, Detroit, and others to follow.

Jimmy Lovell is doing two songs which he highly prizes. They are "Come Back Baby, I Won't Be Mean To You" and "My Ticker Tally."

Joe Norton has been engaged to lead the orchestra of the Vocal and Diving Big Minstrels. Mr. Norton occupied the same position with the Al. G. Field Minstrels during the past season.

William Cahill Dugles, "The Man from Ireland," has written a new song that he is singing with great success. It is called "They're Up Against the Irish."

Schindlery's Hungarian Boys' Band will be under the management of John S. Burke this season.

Burnett and Adell have been re-engaged by Robert Folger for his Hopkins' Trans-Oceanics co. for next season.

J. T. Ray is meeting with success playing the New England parks. Last week he played Mountain Park, Holyoke, Mass., and is this week playing at Forest Park, Waterbury, Conn., which is the opening week at this place.

Helen Jewell is playing the New England parks, and is this week at Woronoco Park, Westfield, Mass., with Hartford and Waterbury, Conn., which is the opening week at this place.

The Elmores Sisters, Jennie and Minnie, have received several excellent offers for Summer work, but refused them that they might enjoy a vacation at the home of their grandmother, in Chicago.

E. D. Jameson, business-manager of Culhane, Chase and Weston's Minstrels, has been re-engaged for next season. He has accepted a position on the staff of the Bath, Me., "Times" for the Summer season.

Little Florida, supported by Frederick H. and Minnie A. Wilson, will be among next season's headliners. She is to be accompanied in the one-act comedy, "Morning, Noon and Night." The plot is based on an incident in the war of the rebellion. Time is being secured from the Association of Vaudeville Managers. The season will open Aug. 6, and until then Mr. Wilson will work alone.

Bettine K. Phillips will soon finish a monologue sketch for Daniel Sutherland, which introduces him as a boy tragedian. One of the special features of this sketch will include an impersonation of Henry Irving, "The Belle" and of Richard Mansfield in Dr. Jekyll and Mr. Hyde.

Mark and Kittie Hart have signed with Phil Sheridan's City Sports co. for next season.

Bob and Eva Maguire closed a long and successful engagement at Cedar River Park, Waterloo, Ia., on June 16, and have gone to the Minnesota lakes to rest. They have been offered a return engagement at Cedar River Park.

Maud Caswell and Arthur Arnold, who were at Koster and Stu's last week, have all their time filled for the summer.

Wright Huntington will make a scenic production of Edmund Day's new sketch, "Under Fire," in Philadelphia next week. Florida Kingsley, who has not played for a year, will be seen in conjunction with Mr. Huntington in a dainty ingenue role, for which she is eminently fitted.

Will A. Partello had the following attractions at the Queen's birthday celebration at Cornwall, Can., on May 24: The Kefefko Troupe, Art Bondo, Ladelin, Danny Simmons, the Two Josies, La Tremo, the Partelles, and "Hub" and Dan Power.

Among the artists who will appear with John W. Vogel and Arthur Denning's Big Minstrels in coming weeks are Arthur Denning, John Queen, Wilson, Clegg, Leighton, Jessie La Closse, the Kasino-La Barre Trio, and the Brothers Van. John Queen has written and arranged a mammoth song and dance, which will be produced under his supervision and executed by sixteen of the world's greatest buck and wing dancers. As a special added attraction Mr. Vogel has secured the Attila-La Tourne Family of acrobats from America's appearance, direct from the Atheneum, London. Their act will be very large. The season will open at Columbus, O., early in August, and the outlook for a long and prosperous tour is flattering.

Edgar Atkinson-Ely was especially engaged for his "Future Duke" specialty, as one of the features at the Walnut Street Theatre, Philadelphia, this week, and next week is headlined at Electric Hall, Baltimore. Mr. Ely has just returned from his London triumphs, and will go back early in December.

The La Mar Sisters have signed with Frank B. Carr's attraction for another season. Mr. Carr and his arrangement with Theresa La Mar on the basis, and she presents several beautiful dancing novelties.

James R. Adams, the clown, is in Atlantic City, N. J., arranging the new entertainment for Hunt, Nease and Landis' Theatre. The pantomime will be introduced, also two wonderful illusions. The Atlantic City season will open June 23. After seeing the show started Mr. Adams will go to Astbury Park, N. J., and open there June 30, putting on his version of the Funnymen of Humpty Dumpty, appearing in the leading role.

Maud Ambler played a successful engagement at Constitution Park, Boston, week of June 4, and was re-engaged for week of Aug. 6. She sang at Patchogue, L. I., June 13, and Bayport, L. I., June 15.

The Three Poles, acrobats, will sail for Europe on June 19.

Dick and Alice McAvoy have signed a contract to give all their laundry for the season of 1900-1901 to Mrs. E. O'Shaughnessy, Wash-Lady, for the support of George W. Monroe.

Arthur J. Lamb recently received from Glasgow, Scotland, an order from Colby and Way for an entire new ventriloquial act, to be used by them for the next three years in their tour of Great Britain and the colonies.

While playing the Orpheum in Kansas City, Florence E. Marc, of Barb and Evans, went to the theater night, and the young professor of her act to try it, and was voted the medal, which she is now proudly wearing. While in Lincoln, Neb., Miss Evans had an interview with William Jennings Bryan, and he convinced her that her future way is in the political field, so she may go "stumping" for Bryan. If she makes her debut as an "oratorress" she will put her whole heart into the work, and McKinley had better beware before leaving Mr. Bryan he presented Miss Evans with a photograph of himself, with his autograph appended.

Ed H. Lester, business-manager for Cole and Johnson, writes that everything is moving along smoothly in preparation for next season. Everything will be new except the title, and a co. of thirty-two people will be carried. "Bob" Cole has been in the South for the past few weeks on a business and pleasure trip. The season will open early and it is expected that Lester's success will be more than duplicated. Ed W. Cook, manager of the co., will go in advance, and Lester will fill his usual position traveling with the co.

A co. has been formed in the City of Mexico to construct an American amusement park. Work will begin at once and the park will open about Sept. 16. It will contain a large vaudeville theatre, a scenic railroad, refreshment pavilions, illustrations, shooting gallery, flying horses, and other features. John D. Baumann, manager of Clutha Park, Denver, is the largest shareholder in the co. and will be the general manager.

Henderson Smith writes that he arrived in company with his wife and son, from Australia on June 1, and reports that all the members are well. Their trip was very successful.

David O'Brien and Henrietta Herold are meeting with success on the Western park circuits.

The Byron Spann Vaudeville co., under canvas, is meeting with success, playing to a standing room night. The company comprises thirty people, with band and orchestra, presenting high-class vaudeville at popular prices, playing week stands. The co. includes the Williams Musical Duo.

"My Genuine Georgia Gal" is the name of a new "coon shout" written for, dedicated to and sung by Arctic Hall. This latest addition to the rag-time list is by Robert S. Roberts.

Electra, the barefoot toe dancer, now plays her own accompaniment on the piano while she does a buck dance on her toes.

May Howard was in Carlsbad, Germany, on May 26. She writes that she is homesick without THE MIRROR, but expected that she would be able to console herself by reading the back numbers when she reached London.

Among the specialties written by Leo W. Wright, manager of the Excelsior Comedy Four, is a waltz-song entitled "Kittie Moore." It is being sung by Frank Seiffert, tenor of the organization, at Young's Ocean Pier, Atlantic City.

John A. Boone, the popular press agent of Government Theatre, Atlantic City, officiated at the ceremony of naming four baby lions recently born in the zoo attached to the theatre, on June 9. The occasion attracted a large crowd.

Campfield and Carlton are spending their vacation at Charles R. Sweet's farm in New Hampshire. Campfield writes that he and Sweet caught thirty trout in three hours one morning last week. They retire at 9:30 p. m., and rise at 4:30 a. m., so that there is plenty of time to sleep.

Arthur Loftus, the boy tenor, is creating a sensation singing "My Dream of Paradise" and "Good Night Beloved, Good Night."

Mr. and Mrs. John W. Vogel are spending the summer at Lakeside Inn, Lakeside, O.

Ray Allen is singing "The Love Lorn Lily" with success.

John Lambert Terry, who is six months old, made his debut at the Empire Theatre, Cleveland, O., week

of May 10 in Terry and Lambert's sketch, "A Bit of East Side Life." The juvenile is reported to have made a decided success.

The Three Cardewine Sisters, who made their first appearance since the death of their father at Tom Purdon's Theatre, week before last, made a pronounced hit. Fred Marks has engaged them for the Casino Hotel.

Arthur Denning is resting at Mt. Clemens, Mich. He will open on the Castle circuit about July 1.

The Camelines, Indian quartette, including Mandie McGrath, Mae Bart, and Florence and Beatrice Green, and their Cardewine debut at the New York Theatre, on Sunday, June 3, and proved quite an attraction card. Their act comprises singing and dancing with startling electric light effects.

Georgia Welles made her vaudeville debut in support of Ralph Stuart in the playlet, "The Peacemaker," at Proctor's Fifth Avenue Theatre, last week. Miss Welles' charming performance made her many new friends. The sketch will be repeated at Proctor's Twenty-third Street Theatre this week, with Proctor's Pantomime to follow two weeks later.

Boss and Fenton have issued invitations for the second annual meeting of Road Fenton's, at the Lake, near Atlanta, Park, Ind., which takes place on June 23. If the weather is unfavorable, the opening will be postponed until the first fair day, except Sunday.

When Isham's Octopoma started out several years ago they at once took rank as the foremost organization of their kind. Next season Mr. Isham intends to outdo all previous efforts, as he has a new and original idea in the musical comedy line, which is called "King of Rustic," which he claims will surpass anything of the kind ever before produced. The co. has already selected and includes Billy Keene, Tom Browne, Mallory Brothers and Brooks, Smart and Williams, the Brodloos, and a chorus of trained voices.

The Police Commissioners last week denied the application of William J. Gilmarin, who wished to open a music hall in the old Schubert House, at 125th Street and Seventh avenue. A number of concert hall licenses were issued to Bowery and Third Avenue resorts.

Spencer Kelly will be in the bill at Proctor's Fifth Avenue, week of July 9, and shortly after will start on a tour of the Orpheum circuit.

Emmons, Emerson and Emmons sailed on June 13 for Australia. The trio has been engaged by Harry Krikken, the well-known Australian manager, to play an extended engagement over his circuit of theatres.

Pete Moran has broken the record, by playing a free week's engagement at West End, New Orleans. He closes there on June 30 and goes to East End Park, Memphis, for two weeks.

T. Wilmott Eckert and Emma Berg have had a phenomenally successful season in their operetta, "Little Peewee," by Lamb and Petrie. Their press notices in every city have been very flattering. This week they are at Masonic Temple Theatre, Chicago, with Sam Sonc Park to follow.

The Allison Sisters made a decided hit at Chicora Park, Charleston, S. C., last week, and have been re-engaged for this week. They are booked for the entire Summer, and next season will again be with A Wise Guy.

Lottie Hyde, late of Mistakes Will Happen and Across the Pacific, and her sister, Jessie Burns, formerly of Bienna and Burns, have joined forces and will do a Dutch musical sketch by Robert McWade, Sr., entitled Give and Take.

The Mittenthal Brothers opened their circuit of nine Summer parks on June 17, and report successful openings.

VAUDEVILLE PERFORMERS' DATES.

Ashton, Mary—Lion Palace, N. Y., 18-23.
Beecher Sisters—Orpheum, N. Y., 18-23.
Birrell, Carol—Proctor's 22d St., N. Y., 18-23.
Aug., Edna—Proctor's Fifth Ave., N. Y., 18-23.
Anderson, Fred—Chicago, O. H., 18-23.
Andalusians—Proctor's Fifth Ave., N. Y., 18-23.
ALDRICH, CHAS. T.—Keith's, N. Y., 18-23.
Burkhardt, Lillian—Orpheum, San Francisco, Cal., May 27-28.
Bogart, Chas.—Chicago, O. H., 18-23.
Bindley, Florence—Newport, England, 18-23; Nottingham, England, 25-30 Dublin, Ireland, July 2-7.
Barton and Ashley—Grand Central Roof, N. Y., 18-23.
Bartoli, Anna—Orpheum, N. Y., 18-23.
Bates, Musical Trio—Keith's, Boston, 18-23.
Branson and Blane—G. O. H., Phila., 18-23.
Brooks and Russell—G. O. H., Phila., 18-23.
Brooks, Bert—Orpheum, N. Y., 18-23.
Bryce and Inman—Keith's, Phila., 18-23.
Beck, Fannie—Chicago O. H., 18-23.
Coleman and Mexia—Keith's, Boston, 18-23.
Cain Sisters—Wildwood Pk., Washn., D. C., 18-23.
Chapelle Sisters—Glen Echo Pk., Washn., 18-23.
Clarke—Edith—Walnut St. Theatre, Phila., 18-23.
Clegg, Maggie—Walnut St. Phila., 18-23.
Collins, Edna—Keith's, Boston, 18-23.
Carlin and Brown—G. O. H., Phila., 18-23.
Conroy and Mack—McGregor Pk., Glen Falls, N. Y., 18-23.
Corrie—The Pastor's, N. Y., 18-23.
D'Amato, Frank—Orpheum, N. Y., 18-23.
Dale, Eddie—Proctor's 22d St., N. Y., 18-23.
Daly, Lawrence—Proctor's 22d St., N. Y., 18-23.
Dally, Bernard—Hopkins', Chicago, 18-23.
Dengate—The Ocean View, Norfolk, Va., 18-23.
Doherty Sisters—Casino Roof, N. Y., 18-23.
Dowling, Carl—Troupes, 2d St., Detroit, 18-23.
Cook and Lester—Riverside Pk., Detroit, 18-23.
Cecilian Four—Lion Palace, N. Y., 18-23.
Crollius and St. Alva—Proctor's Fifth Ave., N. Y., 18-23.
Collins and Collins—Keith's, N. Y., 18-23.
COHANS, THE—Orpheum, San Francisco, 25-July 14.
Cochran, Ross and Co.—Keith's, Phila., 18-23.
Cornille, Marguerite—N. Y. Roof, 4-23.
Cox, Carrie—Victoria Roof, N. Y., 4-23.
Cullen, Edna—Keith's, Boston, 18-23.
Carlin and Brown—G. O. H., Phila., 18-23.
Conroy and Mack—McGregor Pk., Glen Falls, N. Y., 18-23.
Corrie—The Pastor's, N. Y., 18-23.
Cardewine Sisters—Casino Roof, N. Y., 18-23.
Curtis, Eddie—K. & B., N. Y., 18-23.
Cop, H. P.—Palace, N. Y., 18-23.
California Trio—Proctor's 22d St., N. Y., 18-23.
Crane, Lawrence—Proctor's 22d St., N. Y., 18-23.
Dally, Bernard—Hopkins', Chicago, 18-23.
Dengate—The Ocean View, Norfolk, Va., 18-23.
Doherty Sisters—Casino Roof, N. Y., 18-23.
Dowling, Carl—Troupes, 2d St., Detroit, 18-23.
Duchess Four—Walnut St. Phila., 18-23.
Duchess Four—N. Y. Roof, 18-23.
Davis, Belle—Proctor's Fifth Ave., N. Y., 18-23.
Dowling, The—Glen Echo Pk., Washn., 18-23.
Darrow, Mr. and Mrs. Stuart—Casino, Birmingham, N. Y., 18-23.
Davis, Jessie Bartlett—Masonic Roof, Chicago, 18-23.
Diana—Grand Central Roof, N. Y., 11-23.
DOLAN AND LENHARR PRESENTING A HIGH-TONED BURGLAR. IN UP AGAINST A BUNCH OF VIOLENTES CONSIDERATION IN TOLEDO, LAST WEEK, ME IND. THEY O. K. ED US, AS USUAL.

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THE SPOOKS AT SPOOKENDYKE'S.

Hillard, Holt, and Co.—Walnut Street, Phila., 18-23.
Hall, Pauline—Walnut Street, Phila., 18-23.
Harris and Walter—Universals Pk., Detroit, 18-23.
Hazard and Bass—Chicago O. H., 18-23.
Horn, Wall and Walter—Keith's Phila., 18-23.
Hawaiian Queen—Palace, N. Y., 18-23.
Hayes and Henry—Victoria Roof, N. Y., 4-23.
Holloway, The—Victoria Roof, N. Y., 4-23.
Herbert, Prof.—Keith's, Boston, 18-23.
Hayes and Lytton—Keith's, N. Y., 11-23.
Hilden and Miller—Shaw's, Buffalo, 18-23.
Hilden and Lester—Keith's, Boston, 18-23.
Haynes, Gertrude—Branson Beach, N. Y., 18-23.
Jacksons, The—Keith's, Boston, 18-23.
Jones, Master Gen.—Keith's, Phila., 18-23.
Johnstone Bros.—Victoria Roof, N. Y., 11-23.
Johnstones, Musical—Masonic Roof, Chicago, 17-23.
Jenny Eddy Trio—Ocean View Theatre, Norfolk, Va., 18-23.

Jones, Elsie—Pastor's, N. Y., 18-23.
Johnson and Johnson—N. Y. Roof, 18-23.
Judges, The—Proctor's 23d St., N. Y., 18-23.
Jansen, Marie—G. O. H., Phila., 18-23.
Keenan, Chas.—Willowdale Pk., Lowell, Mass., 18-23.
Koppe—Cascade Pk., New Castle, Pa., 18-23.
Kenne-Lahure Trio—Chicago O. H., 18-23.
Kellar, Jules—Ferris Wheel Pk., Chicago, 18-23.
Koch, Harry—Grand Central Roof, N. Y., 11-23.
Lambert—Proctor's Fifth Ave., N. Y., 11-23.
Lamonts, Two—Palace, N. Y., 18-23.
Link, Billy—Palace, N. Y., 18-23.
Lingard, George—Miller Pk., Milwaukee, 11-23.
Livingstone, Three—Victoria Roof, N. Y., 4-23.
Lockhart, Sam—Keith's, N. Y., 4-23.
Lou, Henry—Wonderland, Detroit, 18-23.
Loeb, Ethel—Orpheum, San Francisco, 23-July 16.
Linton and McIntyre—Proctor's Fifth Ave., N. Y., 18-23.

Lorette, H. M.—Pastor's, N. Y., 18-23.
La Pomme—Grand Central Roof, N. Y., 18-23.
Lawless, The—Keith's, N. Y., 18-23.
La Fafalina—Proctor's Fifth Ave., N. Y., 18-23.
Little and Pritzlau—Glen Echo Pk., Wash., 18-23.
La Cadre, Riverside Pk., Detroit, 18-23.
Lewis, Jewel—Masonic Roof, Chicago, 18-23.
Marion and Dean—McGregor Pk., Glen Falls, N. Y., 18-23.
Morris, James—McGregor Pk., Glen Falls, N. Y., 18-23.

Matthews, Zoe—Ocean View, Norfolk, Va., 18-23.
The Hawthorne—Garden, Cleveland, 18-23.

Melrose Bros.—Lion Palace, N. Y., 18-23.

Martineti and Gross—Casino Roof, N. Y., 18-23.

Mignonettes, Six-K. and R., N. Y., 18-23.

Marshall and Darling—K. and R., N. Y., 18-23.

Mudge, Eva—K. and R., N. Y., 18-23.

Murphy and Slater—Palace, N. Y., 18-23.

Nichols, Davis—Proctor's 23d St., N. Y., 18-23.

Modjeska—The Glen Echo Pk., Wash., 18-23.

Moreland—Thompson and Roberts—Riverside Pk., Detroit, 18-23.

Moore, Geo. W.—Chicago O. H., 18-23.

Mayhew, Stella—Masonic Roof, Chicago, 18-23.

Matthews—Masonic Roof, Chicago, 18-23.

McAfee, Prof.—Sans Souci Pk., Chicago, 18-23.

Mortons, The—N. Y. Theatre Roof, July 11-7.

Mansfield, Gertrude—Proctor's Fifth Ave., N. Y., 18-23.

Morris, Prof.—Victoria Roof, N. Y., 4-23.

Moran, Pauline—Keith's, Phila., 18-23.

Matthews and Harris—Keith's, Boston, 18-23.

McMahon and King—Chicago O. H., 18-23.

McLeod—Dundee—Detroit, 18-23.

Morse, Curtis G.—Keith's, Phila., 18-23.

Maitland, Mabel—Keith's, N. Y., 18-23.

Meeker-Baker Trio—Hopkins' Chicago, 18-23.

McBride and Goodrich—Lion Palace, N. Y., 18-23.

~~McBride, Fred~~—Palace Theatre, London, Eng.—indefinite.

Nobles, Mr. and Mrs.—Auditorium, Des Moines, 18-23.

Nearest Pk.—Athens, 18-23.

Novakoff, Thos.—Victoria Roof, N. Y., 4-23.

Novakoff, The—Hawthorne—Garden, Cleveland, 18-23.

Nicholson, Paul F., Jr.—Castro Roof, N. Y., 18-23.

Nicoboro Bros.—Chicago O. H., 18-23.

O'Neill, Nellie, and Co.—N. Y. Roof, 18-23.

O'Rourke and Burnett—Keith's, Phila., 18-23.

Olive, Phil—Casino Roof, N. Y., 18-23.

Odell and Perry, G. O. H., Phila., 18-23.

Pitrot, Richard—Lion Palace, N. Y., 18-23.

Patterson Bros.—Ocean View, Norfolk, Va., 18-23.

Post and Clinton—Ferry Wheel Pk., Chicago, 18-23.

Papinta—Masonic Roof, Chicago, 18-23.

Passaports—Shea's, Buffalo, 18-23.

Pride, Peter—Chicago O. H., 18-23.

Ridgdon, Zelma—Halperin's Garden, Cleveland, 18-23.

Raymond, West and Sunshine—Pastor's, N. Y., 18-23.

Ryan and Norman—Pastor's, N. Y., 18-23.

Riford Bros.—Keith's, Phila., 18-23.

Rosen, The—Keith's, Phila., 18-23.

Rohr, Mr. and Mrs. W.—Proctor's Palace, N. Y., 18-23.

Shaw, Alice, and Daughters—Shea's, Buffalo, 18-23.

Smith, Doty and Coo—Shea's, Buffalo, 18-23.

Stuart—N. Y. Roof, 4-23.

Sohliker—The St. Louis, 17-23.

Solan—Park, Columbus, O. H., 18-23.

Soupy and Grimes—Keith's, Phila., 18-23.

Scott, Carrie—Chicago O. H., 18-23.

Stuart, Ralph, and Co.—Proctor's 23d St., N. Y., 18-23.

Stumbaier and Bennett—Walnut St., Phila., 18-23.

Sullivan, Minnie and Co.—Walnut St., Phila., 18-23.

~~Surson, The~~—Chestnut—Sunny-side Pk., Chicago, 18-23.

Schuyler Sisters—Wonderland, Detroit, 18-23.

Short and Gouverneur—Chicago O. H., 18-23.

Sims and Fuller—Same Sonci Pk., Chicago, 18-23.

Tobins, The—Lion Palace, N. Y., 18-23.

Terry and Elmer—Grand Central Roof, N. Y., 18-23.

Trans-Atlantic Comedy Four—Casino Roof, N. Y., 18-23.

Touhey and Lacy—Casino Roof, N. Y., 18-23.

Tutkin, Carrie—Keith's, Phila., 18-23.

Thompson and Green—Wildwood Pk., Wash., 18-23.

Thibout and Davidson—Walnut St., Phila., 18-23.

Toscanini, Arturo—Masonic Roof, Chicago, 18-23.

Titus, Lydia—Yankee—Empire Theatre, Edinboro, Scotland, 25-July 2.

Thurston, Howard—Ericks' Garden, Cleveland, 18-23.

Tinger, Max—Grand Central Roof, N. Y., 18-23.

Von Hartzen, Countess—Casino Roof, N. Y., 18-23.

Von Weiller, Louis—Auditorium, Phila., 18-23.

Watson, Queen—Riviera—River-side Pk., Detroit, 18-23.

West, John A.—Wonderland, Detroit, 18-23.

Wilbur, Cary—Proctor's Fifth Ave., N. Y., 18-23.

Wormwood, Marion—Victoria Roof, N. Y., 4-23.

Way and Masterson—Palace, N. Y., 18-23.

Waterbury Brothers—Fifth Ave.—Casino Roof, 11-23.

Welch, Joe—Walnut St., Phila., 18-23.

West and Ardell—Pastor's, N. Y., 18-23.

Whitman, Frank—Park, Muskegon, Mich., 17-23.

Whitlow and Stewart—Grand Central Roof, N. Y., 18-23.

Wilson, Geo.—Keith's, N. Y., 18-23.

Whittle, W. H.—Proctor's Fifth Ave., N. Y., 18-23.

Weston and Green—Proctor's, N. Y., 18-23.

Wallaces, The—Proctor's 23d St., N. Y., 18-23.

Wainwright, Anna—Combination Pk., Medford, Mass., 18-23.

World's Trio—Shea's Garden, Buffalo, 18-23.

Weston, Dora—Wildwood Pk., Wash., 18-23.

Wiley, Claire—Wildwood Pk., Wash., 18-23.

Wood and Shepard—Chicago O. H., 18-23.

Yorke and Adams—Keith's, N. Y., 18-23.

Zebz and Zarxon—Wildwood Pk., Buffalo, 18-23.

Zink and Weston—Pastor's, N. Y., 18-23.

Zink, Adolph—Proctor's Fifth Ave., N. Y., 18-23.

FAIRS AND CARNIVALS.

Macau, Ga., is to have a street and agricultural fair Sept. 24-29. It will be quite a novel attraction, as all the features of street and agricultural fair will be combined. Prizes will be offered for displays, best horse, hand and most artistic trap taking part in the floral parade. The general management of the fair is in the hands of the Mayor, Hon. Bridges Smith. The bookings for the free attractions are being made by Veronese, of Chicago, and include up to date the following: Laredo and Blake, the Lenape Sisters, Zava and Hilda, and Pickard and Bowen.

Among the county fairs scheduled to take place in Pennsylvania this year are the following: Berks County Fair at Reading, Oct. 2-5; Keystone Agricultural Society, at Kutztown, Sept. 25-28; Bradford County Society at Towanda, Sept. 25-28; Troy Agricultural Society, at Troy, Sept. 14-18; Oxford County Agricultural Society, at Bloomsburg, Oct. 9-12; Cambria County Society, at Carlisle, Sept. 25-28; Lehigh Valley Fair Association, at Lehighton, Sept. 4-7; Lehigh County Fair, at Allentown, Sept. 21-24; Pennsylvania State Fair at Bethlehem, Sept. 13-14; Mid-Atlantic Driving Park and Fair Association at Milton, Oct. 2-5; Pennsylvania Horticultural Society, Nov. 2-5; Union County Fair, at Lewistown, Sept. 26-29; York County Fair, at York, Oct. 1-5; Lancaster Fair, Sept. 25-28; Juniata County Fair, at Port Royal, Sept. 12-14.

The Pennsylvania State Fair Association, Walter Lovell, manager, and H. A. Grooman, secretary, are making active preparations for the fair that will be held Sept. 11-14.

A street fair was held at Williamsport, Pa., last

week, under the auspices of the Odd Fellows, to only fair business. The Midway was quite attractive. Prospects are bright for the Elks' Street Fair Carnival at Portland, Ore., in September. The Subscription Committee report that \$8,000 has been pledged by business men up to date. The Elks will subscribe \$2,000 toward the fund. This (\$10,000) is half the amount needed. The committee feel reasonably sure at present of raising the remainder necessary to insure the success of the carnival—\$10,000. A scheme to help realize this money is to invite a number of Portland street cars for several consecutive hours. This will be the street car companies' contribution toward the fund.

Burlington, Vt., will probably hold a street fair in July. The guarantee fund of \$2,000 is nearly all sub-

scrapped. The Elks' Street Fair and Carnival at St. Paul, Minn., is to be given June 18-30, bids fair to be the event of the year. It is being prepared on a most modest scale, and the excellent attractions promised will draw an immense crowd of visitors to St. Paul.

The fair of the Bosco Valley Agricultural Society will be held this year on Sept. 4-6. It is expected that about \$7,000 will be spent for vaudeville attractions. The secretary of the organization is George H. Kearns of North Adams.

A free street fair will take place at Houghton, Mich., week of July 2. James R. Dee is manager. Four thousand dollars has been raised to provide free amusements. An attempt is being made to secure "Fangs and Claws" Animal Show. At the Opera House C. V. Gundlach will play attractions each night during fair week. The committee have closed engagements with the following vaudeville artists: The Bartelli Troupe, Garden and Hunt, Daisy Lawrence Harvard, Zella, Marsh, Cole and Dell, the Landlords, Ricario, Mabel Raye, Edith La Velle, Johnson and Halmberg. The railroads are making special rates and an enormous attendance seems assured. Superior Lodge, of West Superior, Wis., has made arrangements to hold a street carnival, commencing July 4 and lasting ten days. The carnival is being advertised extensively throughout the Northwest, and the prospects are bright for success.

The Elks' Street Fair and Carnival, Manufacturers', Merchants' and Traders' Exposition, will open at Elmira, N. Y., July 1, and continue until Aug. 31. Dan Quinton, manager of Al. Field's Minstrels, is director-general, and is assisted by the following advisory committee: Franklin E. Aldridge, chairman; D. P. Lynch, secretary; W. C. Smith, W. G. MacEdward, J. S. Denton, A. G. Brown, C

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